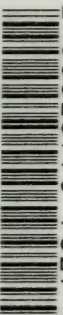


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THE HERBERT ALLEN COLLECTION
OF ENGLISH PORCELAIN

BY
BERNARD RACKHAM



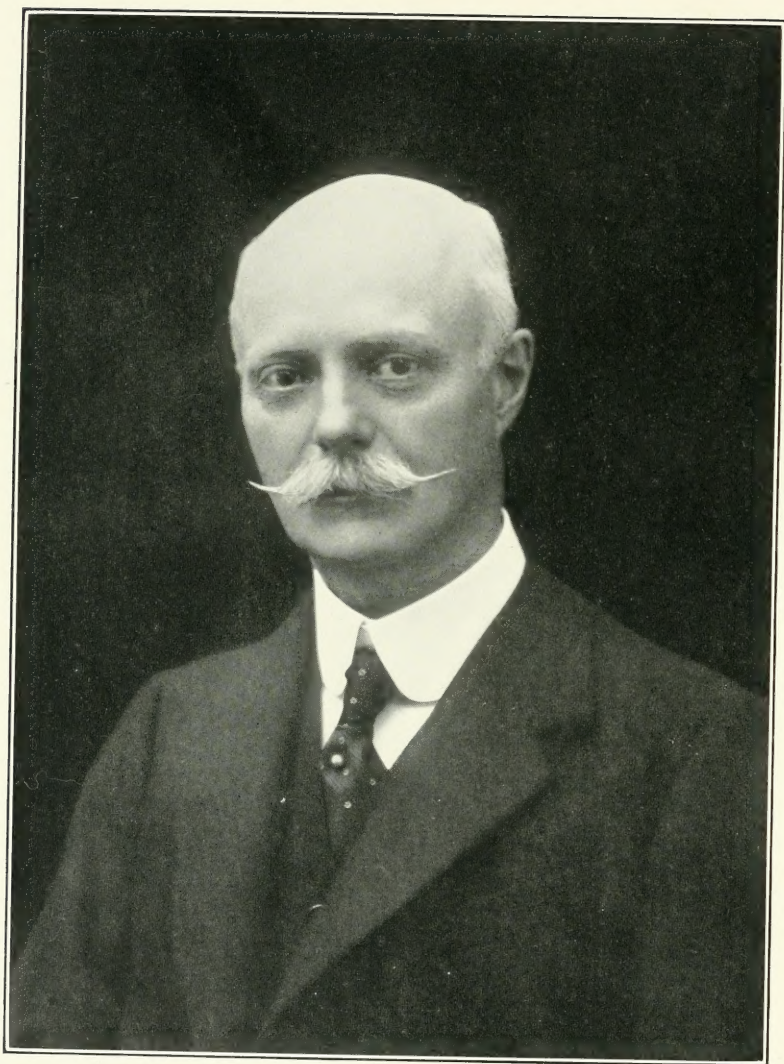
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VICTORIA AND ALBERT MUSEUM

DEPARTMENT OF CERAMICS

CATALOGUE OF THE
HERBERT ALLEN COLLECTION
OF ENGLISH PORCELAIN

(SECOND EDITION)

By BERNARD RACKHAM

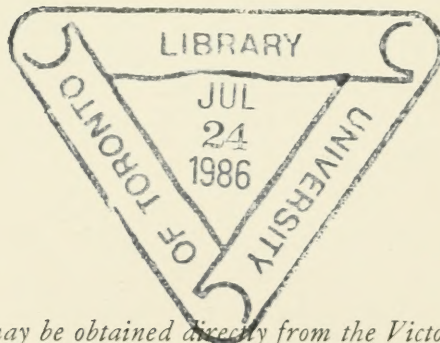
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| " | 2 | Bow : White figures. |
| " | 3 | Bow : Coloured figures. |
| " | 4 | Bow : Candlesticks and group of birds. |
| " | 5 | Bow : Pair of vases, blue ground. |
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PREFATORY NOTE

THE collection described in this catalogue has been on exhibition in the Museum since the summer of 1915, except for a short interval during the war. It was brought together almost entirely during the few years preceding that date. The chief aim of Mr. Herbert Allen in its formation was to continue the work of Lady Charlotte Schreiber and Mr. Charles Schreiber, whose collection of English pottery and kindred wares was presented to the Victoria and Albert Museum in 1884. The Schreiber Collection is in the main confined to productions of the 18th century, admittedly the period in which English ceramic art reached its highest level of artistic attainment.

During the first half of the 19th century, however, particularly after the close of the Napoleonic wars, the effects of the Industrial Revolution were seen in an unparalleled expansion of this branch of manufacture. The porcelain made in England during this period has much to teach as regards technical excellence, the discovery and development of new and improved compositions for the body of the wares, and the invention of new methods of decoration. The interest derivable from the study of these innovations goes far to compensate for the decline in artistic qualities with which, it must be allowed, their introduction was attended.

Owing to its limited chronological scope, the Schreiber Collection is almost entirely lacking in many classes of porcelain which nowadays engage the attention of students. Amongst them may be named the productions of the later Worcester firms (Flight and Barr and Chamberlains), the 19th-century porcelain of Derby, the beautiful material made under Billingsley's guidance at Pinxton, Nantgarw, Swansea and Coalport; and the varied output of the Mintons, the Spodes, Copeland, the second Josiah Wedgwood and other Staffordshire potters. In all these varieties of ware, and others of the same period, the Herbert Allen Collection is a valuable supplement to its predecessor.

The later wares, however, form only a part, and that by no means the more important, of this comprehensive collection. Mr. Allen was fortunate in securing many choice specimens from Bow, Chelsea, Worcester, Derby and the other factories of the 18th century, which would suffice by themselves to give a very good idea of the earlier English porcelains. Many of the pieces had previously belonged to celebrated collectors, such as John Rainey, Joseph Marryat, Hugh Owen, William Edkins, William Bemrose and Alfred Trapnell, whilst certain of them are worthy to rank amongst the finest productions of their several factories.

The collection is likely to prove of great value and importance from the educational and industrial point of view, and it is largely for this reason that, whilst the war was still in progress, a scientific catalogue was undertaken. One hundred and twenty specimens of Continental and Oriental ware described at the end of the original catalogue have this year been generously presented to the Museum as a gift from Mrs. Herbert Allen. It has been decided not to include these specimens in the second edition now offered to the public.

This edition embodies the results of new studies and researches that have been carried on since the issue of the original catalogue in 1917; our knowledge in particular of the history of the factories at Bow, Bristol, Worcester and Liverpool has been widened by excavations on their sites and the examination of local records.

Mr. Allen generously contributed towards the original cost of publication, thus making it possible to issue the work at a lower price, and to provide a larger number of illustrations, than would otherwise have been possible. The thanks of the public are due to him for the assistance thus kindly given.

The catalogue has been prepared by Mr. Bernard Rackham, Deputy Keeper, of the Department of Ceramics.

CECIL H. SMITH.

Victoria and Albert Museum, December, 1922.

CATALOGUE

OF THE

HERBERT ALLEN COLLECTION

INTRODUCTION

THE Herbert Allen Collection was formed mainly with the intention of illustrating the history of English porcelain, of which it comprises representative specimens of every important factory from the earliest times to the middle of the 19th century. A few pieces of English stoneware and earthenware are also included.

The earliest manufacture of porcelain in England is of relatively late date as compared with that in Italy, France and Germany. In Italy successful attempts were made to imitate Chinese porcelain towards the end of the 16th century, whereas it was not till about the middle of the 18th century that the manufacture appeared in England. Several factories came into existence about that time, but the exact date of the earliest English production of porcelain is unknown. The earliest date recorded on extant pieces, 1745, occurs on two milk-jugs made at Chelsea, one of which is in the British Museum; it is not known how long before that date the factory was opened. The Bow factory may be said to have been founded in 1744, that at Worcester in 1751. Another was in existence at Bristol in 1750, whilst those at Derby, Longton Hall and Lowestoft were established about the same date or a few years later. Various other early ventures in porcelain-making, presumably of short duration, are also on record, but the nature

of their productions is unknown. The instability characteristic of the fortunes of most of the English factories of the 18th century is due to the circumstance that they were all carried on by private enterprise as commercial undertakings, differing in this respect from the majority of their contemporaries on the Continent, which were conducted as adjuncts to royal or princely households, subsidised out of the revenues of their patrons.

The porcelain bodies produced by the English factories of the 18th century show great variety of composition, but with few exceptions belong, like the earlier French porcelains, to the class of "soft paste" or "artificial" porcelain, differing from their prototype, the "hard paste" or "true" porcelain of the Far East, and from that of Meissen and other German factories, in the substitution of an artificial glassy material known as "frit" for the fusible natural rock which is an essential ingredient of the latter. "Soft paste" is fired at a much lower temperature than "hard paste"; the former can be more or less easily cut with steel instruments, whilst they will make no impression upon the latter. The porcelains made at Bow, Chelsea, Derby, Longton Hall, Lowestoft and Caughley all belong to the class of "soft paste"; that of Worcester (in the first period) is of a similar composition, distinguished by the inclusion of soapstone (steatite) amongst its constituents. "Hard paste" was made only at Plymouth and Bristol, and perhaps for a short time at New Hall in Staffordshire, after the transfer to that place of the Bristol establishment.

About the end of the 18th century, as the result apparently of experiments made in Staffordshire by the second Josiah Spode, a new porcelain body was invented in which the essential ingredients of hard porcelain, china-stone (petuntse) and china-clay (kaolin) were combined with bone-ash. The new composition was soon generally adopted, and remains at the present time the standard English porcelain body.

Painting is the most usual method of decorating English porcelain. The colours are always applied over the glaze, with the important

exception of cobalt-blue, which, particularly as a ground colour, is generally used as an underglaze pigment.¹ Printing on porcelain is an English invention adopted most extensively at Worcester, though most of the early factories appear to have made experiments with this process. The printed designs were applied at first over the glaze in various colours. Printing in underglaze blue was introduced at a slightly later date. Biscuit porcelain, that is, porcelain without the addition of glaze or enamelling, was used for statuettes at Derby and, perhaps, at Chelsea. Towards the middle of the 19th century a new body, containing the ingredients of "hard paste" porcelain but mixed in different proportions, was invented in Staffordshire, and largely used in its biscuit state for statuettes; it was named "Parian" from its outward resemblance to the Parian marble of antiquity.

Very few of the compositions of English porcelain painters and figure-modellers are of an original character, especially in the 18th century; their designs were borrowed from various sources. Much of their work is in direct imitation of Chinese and Japanese porcelain, or that of Continental factories, particularly Meissen and Sèvres. In other cases designs may be traced to engravings, either after the contemporary masters of painting, especially of the French school, or from the compositions of the decorative designers (*ornemanistes*) of the period, such as Jean Pillement. Early in the 19th century a new and naturalistic manner of flower-painting came into vogue, chiefly under the influence of William Billingsley of Derby, afterwards the dominating personality of the short-lived Welsh factories of Nantgarw and Swansea. At the same time an advance in technical skill was accompanied by an artistic decline, resulting in excessive elaboration of ornament with copious use of gilding. From about 1850 onwards, in the great Staffordshire factories, fine work was done under the direction of French artists such as Carrier-Belleuse, Boullemier and M. L. Solon.

¹ Rare instances are also known, on early Bristol porcelain, of the use of manganese-purple under the glaze.

As compared with that of most European countries, English porcelain is often difficult to classify, owing to the absence, on a large proportion especially of the earlier pieces, of any distinctive factory mark. Even where marks occur, they must not be accepted as proof of origin without careful scrutiny, as the marks of the larger factories were sometimes employed by their minor rivals. For instance, the anchor of Chelsea was used at Bow and Coalport, the Worcester crescent at Bow, Lowestoft and Caughley, whilst even the best-reputed establishments did not scruple on occasion to employ the marks of famous Continental factories.

The difficulties of classification are increased in many cases by the extreme scantiness of historical records. In these circumstances it is not surprising that attributions are often the subject of dispute amongst connoisseurs. In the following pages some of the specimens have been grouped together as of uncertain origin, whilst in all other cases a cautionary note has been added wherever reasonable doubt exists as to the origin of a particular piece.

BERNARD RACKHAM.

CATALOGUE

PART I.—ENGLISH PORCELAIN

I.—BOW.

THE earliest evidence of the existence of a porcelain factory at Bow, in the east of London, is a patent dated December 6th, 1744, taken out by Edward Heylyn and Thomas Frye, the latter an artist whose name is well known as a mezzotint engraver. A second patent was taken out by Frye alone in 1748. He became manager of the works, and remained in that position till 1759, three years before his death. Two merchants, Weatherby and John Crowther, became partners in the ownership of the factory in 1750; the former died in 1762, the latter became bankrupt in the following year. In 1776 the factory was bought by William Duesbury, of Derby, to which place the models and moulds were then removed.

The patents of 1744 and 1748 indicate porcelain bodies differently constituted. Of the earlier body, containing a kind of china clay in combination with a glassy frit made up of sand and potash, no specimens can now be identified as surviving. In the later composition bone-ash and pipe-clay were substituted for the china clay, whilst a lead glaze was used.

The productions of Bow have been recognised mainly by means of the following documents:—(1) The memorandum books and other papers of John Bowcocke, clerk to the factory, some of which are preserved in the British Museum¹; (2) certain inkstands, two of which are in the British Museum and the Victoria and

¹Amongst these is a sheet of engravings (pl. 145) cut out of *The Ladies' Amusement* (compare p. 56), and coloured by hand.

Albert Museum (No. 2864-1901) respectively, inscribed with the words "Made at New Canton"¹; (3) a bowl in the British Museum accompanied by a note stating that it was made at Bow and painted by Thomas Craft; (4) two plates in the same museum made in 1770 for Robert Crowther, presumed to be a relative of the partner in the firm; (5) a number of fragments and "wasters" disinterred in 1868 on the site of the works, several of which form part of the Schreiber Collection (No. 132). Further excavations on the site in 1921 and 1922 brought to light additional evidence of the same character.²

With the help of these documents the specimens detailed below may be divided roughly into three groups. The earliest group, dating from about 1750, exhibits a soft paste, very translucent except in thick masses, appearing cream-coloured or greenish by transmitted light, with a thick unctuous glaze. It includes statuettes in plain white porcelain generally supported on a rectangular base, for the most part vigorously modelled, but full of technical imperfections.³ Where colour has been added to the figures the effect is rather crude.⁴ Small pieces of useful ware with pseudo-Oriental designs in the manner of the "New Canton" inkstands, which are dated 1750 and 1751, may be included in the same group. In this early period the signs for Mercury and Mars are sometimes found incised in the paste as a mark.

The second group comprises the finest productions of the factory. Their date is shown by the Wolfe and Granby statuettes in the Schreiber Collection (Nos. 5 and 6) and by the Craft bowl to be about 1760. The paste is similar to that of the earlier group, but less uneven, and of warm cream-coloured translucence with lighter flecks; the glaze is generally of an ivory-like smoothness, giving a rich effect to the gilding and enamel colours, which are now used

¹ From Bowcocke's memoranda we learn that the factory was known by this name.

² See *Burlington Magazine*, vol. xl (1922), pp. 224-233.

³ Nos. 1, 2.

⁴ No. 5, which is obviously from the same hand as No. 30 in the Schreiber Collection and analogous with No. 181 in the same collection, belongs to this class. The reasons for attributing them to Bow are discussed in *Schreiber Catalogue*, vol. i, p. 5.

in profusion; amongst the pigments an opaque greyish blue and a marone purple are conspicuous. The figures are modelled with great delicacy.¹ The smaller ones generally have a round base with a funnel-like hole underneath it. For the larger ones the characteristic Bow pedestal begins to appear, supported on four scrollwork feet picked out with touches of purple or other colours. In the decoration of "useful" wares the "partridge pattern" and others adapted from the designs on Japanese porcelain of the school of the potter Kakiyemon were much in favour at this period, as exemplified by the Craft bowl²; other Oriental patterns are traceable rather to Chinese porcelain of the early *famille rose*.³ The numerous pieces decorated with applied sprays of *prunus*-blossom, imitating the Chinese white porcelain of Têhua, in the province of Fuchien, known among connoisseurs as *blanc de Chine*, may also be referred to this period. Marks are of rare occurrence in this period, but small numerals or initials in red or incised in the paste sometimes occur.⁴ Certain pieces imitating Chinese porcelain, with reserved white panels on a powder-blue ground, mostly attributable to a somewhat later period, are marked with crude simulations of Chinese six- or four-character marks.⁵

In the later productions of Bow, such as the Crowther plates, dated 1770, in the British Museum, and the masonic punch-bowl, dated 1768, in the Schreiber Collection (No. 86), the paste is often nearly opaque, showing a reddish-brown tone by transmitted light, the glaze uneven, strongly tinged with blue, and frequently disfigured by black specks. As in the middle period, decoration was occasionally effected by printing over the glaze. In the figures of this period⁶ a dark transparent blue takes the place of the opaque blue of the finer figures. The four-footed pedestal is generally replaced by an irregular rococo-scrolled stand, imitated

¹ Nos. 3, 4, 6.

² Compare Nos. 13, 21.

³ Nos. 22, 23.

⁴ *E.g.*, 2 on No. 21; 5 on No. 17 and Schreiber Collection, No. 104; 32 on No. 22; 47 on No. 23; "E" on No. 2909-1901 in the Museum collection; "F" on Schreiber Collection, No. 96.

⁵ As No. 24; compare *Schreiber Catalogue*, vol. i, pl. 93, marks 13, 14.

⁶ Nos. 8, 9.

from the contemporary statuettes of Chelsea; the elaborate diaper-patterns on the drapery may be traced to the same source. The mark of an anchor with a dagger in red or brown belongs to this later period; it is occasionally accompanied by other marks, such as a crescent and "A," in underglaze blue.¹

§ I. STATUETTES, ETC. PLAIN WHITE.

Nos. 1-4.

1. PAIR OF FIGURES of wild boars. About 1750. PLATE 1.

One running, the other sitting. On oval base with acorns and leaves applied in relief. H. $4\frac{1}{2}$ in., $5\frac{1}{4}$ in. respectively.

The sitting boar is based upon an antique marble statue known as "The Florentine Boar," in the Uffizi Gallery, Florence. Coloured examples of both are in the British Museum; see Hobson, *Catalogue*, I. 28, 29, p. 12.

2. GROUP, naked boy milking a goat. About 1750. PLATE 1.

The goat stands on a rocky base with left foreleg raised. H. $8\frac{1}{8}$ in.

3. FIGURE allegorical of Taste from a set of the Five Senses. About 1760. PLATE 2.

Youth drinking, seated astride a barrel with wine-glass raised in right hand and bottle in left. Costume of the period. Rocky base. H. 6 in.

A similar model occurs in Plymouth porcelain, Schreiber Collection, No. 694, Church, fig. 39. This figure is evidently not unrelated to the principal figure of the Meissen group known as "The German Bacchus," stated to have been modelled by Schönheit in 1770 (*Festive Publication*, p. 66, fig. 158); it seems probable that this Bacchus was based on an earlier model by Kändler, from which the Bow and Plymouth figures may also have been borrowed.

4. TWO FIGURES, Spring and Winter, from a set of the Four Seasons. About 1760. PLATE 2.

Seated figures, a girl with baskets of flowers and a beehive at her side, and an old man in hooded coat warming his hands over a brazier (missing). Round base. H. $4\frac{3}{4}$ in., $4\frac{7}{8}$ in. respectively.

Two coloured figures of later date from the same model are in the Schreiber Collection, No. 12. They resemble the figures of which sketches are preserved among the papers of John Bowcocke in the library of the Department of Ceramics and Ethnography at the British Museum; Hobson, *Catalogue*, p. 11.

¹ A pair of standing figures of a youth and girl in the collection of Mrs. H. G. Radford are marked with a crescent in blue, in one case accompanied by an anchor and dagger in red. On two figures of peacocks in a private collection in Staffordshire the anchor and dagger mark in red is accompanied respectively by a crescent and by a cross with four dots round it, in underglaze blue. The occurrence of a crescent alone on figures of similar character has occasioned the erroneous supposition that such figures were made at Worcester; compare Hobson, *Worcester Porcelain*, pp. 95, 97, where analyses by Mr. Herbert Eccles are cited showing the presence of bone-ash, the distinctive ingredient of Bow porcelain, in figures marked with a crescent. See also Eccles and Rackham, *Analysed Specimens*, p. 18.

§ II. STATUETTES, ETC. PAINTED IN ENAMEL COLOURS.

Nos. 5-9.

5. GROUP, two goldfinches and a spaniel. About 1755. PLATE 4.

The spaniel is springing up at the birds, which are perched on a branching stump with applied flowers. Oval base. H. $6\frac{1}{8}$ in.

Similar in style to the groups Nos. 30 and 197 in the Schreiber Collection, conjecturally ascribed to Bow; compare *Schreiber Catalogue*, p. 5. Illustrated in Bemrose, *Longton Hall Porcelain*, pl. xv. Formerly in the William Bemrose Collection.

6. NUN READING. About 1760. PLATE 3.

Seated figure in white habit with black, crimson-lined, gilt-edged cowl and black scapular, reading a blue-covered book inscribed on the open pages, "VANITAS VANITATUM." H. $5\frac{3}{8}$ in.

Another figure from the same model of earlier date is in the Museum, No. 2822-1901. Compare *Burlington Magazine*, xxv, illustration p. 35.

7. HAND-CANDLESTICK, with figure of bird. About 1765. PLATE 4.

Feather-edged socket supported by branches of flowers rising from an irregular rococo scrollwork base picked out in crimson and blue; in the midst of the branches a bird with a petal in its beak. H. $7\frac{1}{2}$ in.

8. PAIR OF FIGURES OF BOYS, forming candlesticks. Mark, an anchor and dagger, in red. About 1770. PLATE 3.

Standing figures carrying, one a basket of flowers, the other a basket of fruit. Both wreathed with flowers on the head and over one shoulder. Behind each figure a flowering bush surmounted by a scrollwork socket. Pierced rococo-scrrolled base with gilding. Each, H. 9 in.

9. TWO FIGURES, symbolical of Europe and Africa respectively, from a set of the Four Continents. About 1770. PLATE 3.

Europe, a woman (head restored) in the garb of Minerva supporting a shield charged with a red cross, a breastplate on the ground at her side. Africa, a negress in flowered robe with a lion crouching behind her. Both figures stand on a high openwork base with four scrolled supports. At the back of each a flowering bush. H. $5\frac{3}{8}$ in., $5\frac{1}{4}$ in. respectively.

A similar figure of Europe is illustrated in Bemrose, *Bow, Chelsea and Derby Porcelain*, p. xv.

§ III. VASES.

Nos. 10, 11.

10. VASE, plain white. About 1770.

Of scrolled form with wide scalloped neck, applied garlands of flowers, and, round the lower part, a frill of pierced scrollwork. H. $7\frac{3}{8}$ in.

11. PAIR OF VASES painted in colours and gilt. Mark (1)*, an anchor and dagger, in red. About 1770. PLATE 5.

Somewhat similar in form to No. 10, with openwork handles and applied garlands. Dark blue ground with reserved rococo-scrrolled panels, painted on one side with an exotic bird, on the other with a youth playing a pipe and tabor, and a shepherdess respectively. H. $8\frac{1}{2}$ in., $8\frac{1}{8}$ in. respectively. A similar pair of vases is in the British Museum. Compare Hobson, *Catalogue*, I. 32, p. 13.

§ IV. PIECES FOR DOMESTIC USE.

Nos. 12-26.

All of these except No. 12 are painted in enamel colours.

12. SWEETMEAT DISH, plain white. About 1760.

In the form of three shells conjoined resting on smaller shells and coral. H. $1\frac{3}{4}$ in., W. $5\frac{1}{4}$ in.

13. PAIR OF SWEETMEAT DISHES, painted with the so-called "partridge pattern" in imitation of Japanese Kakiyemon porcelain. About 1760. PLATE 7.

Each in the form of a large shell resting on a heap of smaller shells and coral, the inside painted with two quails and a flowering prunus-tree and a formal border of flowers and foliage in Japanese style. H. $4\frac{7}{8}$ in., $4\frac{1}{4}$ in.; W. $5\frac{1}{4}$ in., $5\frac{5}{8}$ in. respectively.

14. SWEETMEAT DISH. About 1760. PLATE 7.

In the form of a large shell painted inside with flowers and insects in underglaze blue and small sprigs in enamel colours, resting on a high support of open rockwork encrusted with small shells and coral, with a crested bird emerging from underneath it. H. 4 in., W. 5 in.

15. SWEETMEAT DISH. About 1760. PLATE 7.

In the form of three shells conjoined, painted inside with bouquets, resting on smaller shells and coral. H. $3\frac{3}{8}$ in., W. 6 in.

16. PAIR OF TUREENS AND COVERS, each in the form of a partridge on its nest, copied from a Meissen model. About 1760. PLATE 7.
Coloured after nature. Each, H. $3\frac{3}{4}$ in., L. 5 in.

A pair of similar tureens is in the Schreiber Collection, No. 330. A similar model was also made at Chelsea; compare No. 65. Compare also Mrs. Hodgson, pl. 2, and Hirth, *Deutsch Tanagra*, II, pl. 26, No. 30.

17. PAIR OF BASKETS. Mark on one, 5 (?) in red. About 1760. PLATE 7.

Circular, with openwork sides. Bouquets and insects in colours on the bottom, red and gold Japanese floral pattern inside round the rim. H. 3 in., $2\frac{3}{8}$ in.; diam. $7\frac{7}{8}$ in., $7\frac{3}{8}$ in. respectively. The painting is similar to that of a square dish in the Museum, No. 2909-01, which has also prunus-blossom in relief and a mark "E" in red.

* The bracketed numbers in the descriptions of marks refer to the reproductions of them on Plates 95-99.

18. BASKET. About 1765.

PLATE 7.

Circular, with openwork sides, painted inside with bouquets and flowers in colours. H. $2\frac{7}{8}$ in., diam. $6\frac{5}{8}$ in.

Similar in style of painting to two bottles in the Schreiber Collection, No. 56.

19. DISH, leaf-shaped. About 1765.

PLATE 7.

Pink edge, stalk looped to form handle. Painted with bouquets and sprays of flowers in colours. L. $15\frac{1}{2}$ in., W. 12 in.

20. DISH, Worcester porcelain, see p. 71.

21. PLATE decorated with the so-called "partridge pattern" in imitation of Japanese Kakiyemon porcelain. Mark (3), 2 in red. About 1760.

PLATE 6.

Painted with two quails and a flowering prunus-tree. Lobed rim with red and gold formal floral border. Diam. 9 in.

22. TWO PLATES decorated in imitation of Chinese *famille rose* porcelain. Mark (2) on one, 32 in red. About 1760.

Painted with bamboos, flowering plants and rockwork. Diam. $9\frac{3}{8}$ in.

Formerly in the collection of Mr. Emerson Norman, of Norwich.

23. PLATE, octagonal, similar in decoration to No. 22. Mark, 47 in red. About 1760.

PLATE 7.

W. $8\frac{1}{2}$ in.

24. PLATE, octagonal. Mark (4), six simulated Chinese characters within a double circle, in blue. About 1765.

PLATE 6.

Powder-blue ground with circular and fan-shaped reserves in which are exotic birds and bouquets in colours. Branching stems in blue on the under side of the rim. Diam. $8\frac{5}{8}$ in.

This plate belongs to the same class as certain plates in the Schreiber Collection, Nos. 514, 515, with analogous marks, formerly ascribed to Worcester. See *Schreiber Catalogue*, p. 19, also *Burlington Magazine*, xxv, p. 39, where reasons for their attribution to Bow are discussed. A leaf dish in the Museum (No. C. 15-1920), marked with four similar characters, showed on analysis the characteristic bone-ash paste of Bow. See Eccles and Rackham, *Analysed Specimens*, p. 29.

25. TWO COFFEE-CUPS. About 1770.

PLATE 7.

Painted with ruined buildings. H. $2\frac{1}{2}$ in., diam. $2\frac{1}{4}$ in.

A similar cup is in the Schreiber Collection, No. 126.

26. MUG, Worcester (?) porcelain, see p. 59.

§ V. PIECES CONJECTURALLY ATTRIBUTED TO BOW.

Nos. 27-32.

27. BASKET. About 1765.

Oval, with openwork sides studded with applied flowers, and two twisted handles coloured green and yellow. A bouquet and butterflies in colours on the bottom. H. $3\frac{1}{4}$ in., L. $11\frac{1}{4}$ in.

This piece is similar in style to No. 359 in the Schreiber Collection, which was formerly attributed to Chelsea. The style of the handles and of the painting, and the form of the foot-ring, connect it with the following piece, which is ascribed to Bow for reasons stated below.

28. BASKET. About 1760.

PLATE 7.

Circular, with openwork sides studded with applied flowers, and two twisted handles coloured pink and yellow. Painted on the bottom with exotic birds and small sprigs in colours. H. $3\frac{3}{4}$ in., diam. $7\frac{1}{4}$ in.

This piece belongs to the same class as a mug in the Schreiber Collection, No. 104, marked with 5 incised, a pair of bottles, Schreiber Collection, No. 57, and an oval basket in the Museum, No. 3247-1853, which is marked with a small blurred cross in crimson. These pieces should probably be ascribed to Bow rather than to Chelsea; the possibility that they may be early productions of Derby has also to be taken into account. Compare also note on No. 27.

29. PAIR OF CANDLESTICKS, with figures of boys. About 1765.

PLATE 4.

Each in the form of a naked boy with garlands of vine twined about him and a wine-cup in his left hand, supporting the foliated candle-socket on his head, seated on a round base painted with bouquets and bordered with rococo scrolls in relief. H. 9 in., $8\frac{7}{8}$ in. respectively.

A similar pair of candlesticks is in the Schreiber Collection, No. 256. The flower-painting on all these candlesticks resembles that of No. 28 above and of the pieces instanced in the note thereto. The modelling and colouring of the figures has some analogies with the statuettes of Longton Hall, but may also be connected with certain figures and groups in the Schreiber Collection (No. 30, etc., compare note on No. 5 above) which have been assigned to Bow. Certain Chelsea figures, however, marked with the red anchor, such as the Leda group (No. 171) and Astronomy and Painting (No. 173) in the Schreiber Collection, appear to be by the same modeller.

30-32. SAUCE-BOATS, Worcester (?) porcelain, see p. 60.

II.—CHELSEA.

THE date of the foundation of the porcelain works at Chelsea and the name of their founder are alike unknown, but two milk-jugs with the name "Chelsea" incised on the base, the earliest known pieces of English porcelain bearing a date,¹ prove that the factory already existed in 1745, and, to judge by the quality of their technique, that it could not at that time have been quite recently established. In its earlier years the factory enjoyed the patronage of the Duke of Cumberland, second son of George II. The first proprietor and director of whom any mention has been preserved was Charles Gouyn; from a newspaper announcement of January, 1750, it may be inferred that he had then been lately succeeded in the management of the factory by Nicolas Sprimont, a silversmith, of Compton Street, Soho. It has often been assumed that both Gouyn and Sprimont were Flemings; Walpole, however, describes the latter as a Frenchman,² and no adequate reason has been given why both should not have been of that nationality. In 1769 Sprimont was obliged, on account of ill-health, to abandon his position and to sell the works to one James Cox. In the following year they again changed hands and were sold to William Duesbury and John Heath, of Derby, the former of whom in 1776 acquired also the factory at Bow.³ The objects made at Chelsea between 1770 and 1784, the year in which the factory was finally closed and dismantled, are described under the heading of Chelsea-Derby porcelain.⁴

The earliest porcelain made at Chelsea, of a very translucent creamy paste resembling opaque white glass, may be identified by the help of the milk-jugs with the date 1745 already mentioned. The mark employed was a triangle incised in the paste.

¹ See *Archaeological Journal*, vol. xix (1862), p. 343.

² In a letter to Sir Horace Mann (4 March, 1763); compare also Church, p. 18.

³ See p. 5.

⁴ See p. 27.

About the middle of the century, presumably at the time of the change in the management, another type of paste appears to have been introduced, of denser texture and colder appearance, the glaze in plain white pieces being often distinctly blueish in tone. The mark on productions of this second period consists of a small oval medallion applied to the surface with an anchor in relief upon it. Statuettes began to be made in considerable quantity. Vases and "useful" ware were painted either with scattered bouquets and insects, landscapes, and other motives, in the manner of Meissen porcelain of the period¹ or in Oriental style. For the latter the designs were derived mostly from the Japanese porcelain of the school of Kakiyemon.² Chinese porcelain was less frequently imitated.³

These styles were continued through the following decade, at an early date in which a painted anchor, generally in red over the glaze, replaced the anchor in relief as the mark of the factory. The two marks were for a time used concurrently.⁴

The later developments of style may be followed with the aid of the announcements and catalogues of the periodical auction sales at which the output of the factory was offered to the public. In a catalogue of 1755 mention is already found of "an exceeding rich blue enamel,"⁵ the earliest of the ground colours imitated from the Sèvres porcelain of the period but originated at Meissen in the earlier stages of that factory. This is followed in 1759 by pea-green, in 1760 by turquoise-blue⁶ and claret-colour.⁷ These

¹ Nos. 76, 84, 89. It appears that in 1751 pieces of Meissen porcelain, then in the charge of Henry Fox, afterwards Lord Holland, at Holland House, Kensington, but the property of Sir Charles Hanbury Williams, British Plenipotentiary at Dresden, were lent for copying at Chelsea to Sir Everard Fawkener, who was interested in the factory. See letter from the Earl of Ilchester in the *Burlington Magazine*, vol. xx (1911-12), p. 361.

² Nos. 44, 59, 74, 75. At a later date the so-called "Imari ware" of the Arita kilns was copied; compare Nos. 86, 87. It is probable that some of the Chelsea vases in Japanese style were copied not from Japanese originals but from imitations of them made at Meissen.

³ No. 88. ⁴ See *Schreiber Catalogue*, p. 30.

⁵ Presumably the "mazarine-blue" of later catalogues; compare Nos. 67-69 in the Collection. The 1755 catalogue is published in full by King, *Chelsea Porcelain*.

⁶ No. 56. ⁷ Nos. 47, 48, 94.

innovations were accompanied by an entire change in the character of the wares. A tendency to extravagance of modelling with elaborate rococo scrollwork, sumptuous colouring, and profuse gilding supersedes the relatively simple decoration of earlier times, while the even cream-coloured glaze gives place to a glass-like glaze of greenish tone which collects in thick drops or pools of liquid appearance wherever an angle or hollow affords it lodgment.

The collection is rich in characteristic examples of this style,¹ the date of which is indicated by the service made in 1763 as a gift from Queen Charlotte to the Duke of Mecklenburg-Strelitz and the large mazarine-blue vases presented in the same year to the British Museum. The strong French influence which predominated at Chelsea about that time is illustrated by the claret-coloured vases in the collection (Nos. 47, 48), of which the form is literally copied from a Sèvres model. Very shortly after this a reversion to a simpler taste² anticipates the subdued colouring and classical forms which were in vogue after 1770. From about 1759 onwards the mark ordinarily used was an anchor in gold; this continued in occasional use at Chelsea for some time after 1770.

A class of pieces, of which the customary attribution to Chelsea may be accepted with some reserve, is distinguished by dark patches underneath the base, three or four in number, left by pads of clay on which the objects were supported during the firing of the glaze. Such specimens, including amongst the figures (Nos. 33-43) described below all those of which the base is flat underneath, are generally unmarked, but the same patches occur on a group of Leda and the Swan in the Schreiber Collection (No. 171) marked with the Chelsea red anchor, and on a vase in the Museum (No. 485-1875) bearing the gold anchor; they are found also on figures such as No. C. 1288-1919, with the serial numbers of the Derby price list, showing apparently that the same practice was adopted later at the Derby factory.

¹ Nos. 36, 41, 42, 47, 48, 54, 68, 69, 93.

² As in Nos. 35, 50, 71.

Another group of unmarked pieces, such as No. 57 in the collection, is distinguished by a peculiar painting of flowers with wiry stalks ¹ which occurs on a dish in the Schreiber Collection (No. 63), identical in form with four in the Allen Collection (Nos. 77, 78). These dishes show by transmitted light small patches of higher translucence similar to the "moons" which are a feature of many marked Chelsea pieces, and differing from the flecks visible in authentic Bow porcelain of the middle period. One pair of dishes (No. 77) bear sketchy landscapes by the same hand as those on the vases No. 46 in this catalogue and Nos. 47 and 243 in the Schreiber Collection. The attribution of all these pieces to Chelsea, though probable, must not be regarded as established; they may have been made, if not at Bow, at Derby, the productions of which factory during the first twenty years of its existence are almost unidentified. These difficulties of classification will be understood when it is remembered that decorators like William Duesbury were painting in London on porcelain received in the white from Chelsea, Bow and Derby.²

§ I. FIGURES.

Nos. 33-43.

All the figures described below are painted in enamel colours and gilt.

33. PAIR OF FIGURES, a negro and negress. About 1765. PLATE 9.

Standing figures with flowered robes, the negro (who is armed with a scimitar and quiver) holding up a sheaf of arrows, the negress an apple. Rococo scroll base with applied flowers. H. 12 $\frac{1}{8}$ in., 12 $\frac{1}{2}$ in. respectively.

34. JUSTICE. About 1765.

PLATE 8.

Standing figure with closed eyes holding sword with brass blade and scales, the pans of which, originally in brass, are missing. Symmetrical rococo-scrrolled base. H. 9 $\frac{1}{2}$ in.

Compare Schreiber Collection, No. 182.

¹ A specimen with red anchor mark in a private collection in North Wales is described as being painted in this manner.

² Compare pp. 32, 126.

35. MAN PLAYING PIPE AND TABOR. About 1765. PLATE 8.

Standing figure with long hair, plumed hat, flowered cloak, tunic with slashed sleeves and loose breeches, leaning against a tree-trunk on which a satchel is suspended. Rococo base. H. 9 $\frac{3}{4}$ in.

36. PAIR OF FIGURES, a boy with a lamb and a basket of fruit, a girl with a basket of eggs. About 1760. PLATE 10.

Standing figures with elaborate patterns on their costumes, each beside a tree-trunk, on a rococo-scrrolled base. Each, H. 9 $\frac{3}{4}$ in.

37. SAILOR'S LASS. About 1765. PLATE 8.

Standing figure with black apron and skirt blown sideways by the wind. Long gloves, one of which only she is wearing. Round her neck a ribbon with a pendant consisting of a heart pierced by an arrow. Flowered tree-trunk at her back, symmetrical rococo-scrrolled base. H. 10 $\frac{1}{4}$ in.

This figure is one of a pair afterwards copied at Derby and described in the Derby Price List (Haslem, p. 178) under No. 372 as "Sailor and Lass." Examples of both figures are in the British Museum, in the catalogue of which (Hobson, *Catalogue*, p. 38, II, 49, 50, fig. 38, 39) it is suggested that they perhaps represent Woodward and Nancy Dawson in character. It is possible that the figures may have reference to Gay's ballad, *The Farewell of Sweet William to Black-eyed Susan*, published in 1720.

38. PAIR OF SEATED MUSICIANS, a man playing bagpipes, and a woman with a guitar. About 1765. PLATE 12.

Both figures are seated between the branches of a flowering bush on a symmetrical rococo-scrrolled base. Beside the man is a dog, beside the woman a lamb. Each, H. 7 $\frac{3}{8}$ in.

39. PAIR OF FIGURES, a shepherd and shepherdess. About 1760. PLATE 12.

Standing figures, the man with a dog sitting at his feet, the woman putting a wreath of flowers round the neck of a lamb. Behind each a flowering stump. Rococo-scrrolled base. H. 5 $\frac{1}{4}$ in., 5 $\frac{3}{8}$ in. respectively.

95. PAIR OF FIGURES, of singers. About 1770. PLATE 11.

Standing figures of a man and woman, each in the act of singing, with one arm raised. Irregular base coloured to simulate the ground. The woman holds up a ballad-sheet in her right hand. H. 9 $\frac{1}{2}$ in., 8 $\frac{3}{8}$ in. respectively.

An example of the male figure is in the British Museum; compare Hobson, *Catalogue*, pl. xvii, II, 304.

40. PAIR OF SEATED FIGURES OF MUSICIANS, forming candlesticks. About 1765. PLATE 9.

Similar figures to No. 38, on a larger scale. The man with bagpipes and a dog, the woman with a guitar and lamb. In place of the flowering stems of No. 38 the figures are seated between two branches of rococo scrollwork supporting candle-sockets. H. 8 $\frac{3}{4}$ in., 8 $\frac{1}{8}$ in. respectively.

Formerly in the J. G. Mortlock Collection.

41. PAIR OF STANDING FIGURES of a man and woman, forming candlesticks. About 1760. PLATE 12.

The figures are dressed in richly-flowered costumes, each with a cloak and a plumed hat. They stand in front of a tree thickly studded with blue flowers; each has one arm passed round a branch which terminates in a support for a candle-socket now missing. The woman wears a locket hung by a black ribbon over her right shoulder. Elaborate symmetrical rococo-scrrolled bases. H. 10 $\frac{3}{8}$ in., 10 $\frac{7}{8}$ in. respectively.

The costume of the man is based on that of Beltrame in the Italian masked comedy; compare Riccoboni, *Théâtre Italien*, vol. ii, pl. 7.

42. PAIR OF STANDING FIGURES of a boy and girl, forming candlesticks. About 1760. PLATE 11.

The figures are from the same models as No. 36. The boy holds flowers in his left hand, and has a basket of fruit and flowers by his side. His breeches are decorated with a peacock-feather pattern. The girl holds up a garland of flowers in her apron, and has an elaborately-figured skirt. One arm of both figures is passed round a flowering branch which supports a scrollwork socket for a candle. Symmetrical rococo-scrrolled bases. Each, H. 10 $\frac{3}{8}$ in.

Illustrated in Binns, *First Century*, pl. xv. Compare Derby figures, No. 122.

Formerly in the William Bemrose Collection.

43. PAIR OF FIGURES of children, forming candlesticks. About 1760. PLATE 12.

Standing figures, each in front of a flowering bush on the top of which a scrrolled candle-socket is supported; a boy holding up flowers in a gardener's apron, and a girl, also carrying flowers in her apron. Elaborate rococo-scrrolled bases. Each, H. 8 $\frac{1}{2}$ in.

§ II. VASES AND OTHER ORNAMENTAL PIECES.

Nos. 44-54.

44. VASE made in imitation of Japanese Kakiyemon porcelain. Mark, an anchor in red inside the rim. About 1755. PLATE 23.

Hexagonal, the sides painted alternately with pheasants and flowering plants. In three panels on the shoulder, flying birds reserved on a ground of scrrolled stems. H. 9 $\frac{1}{4}$ in.

Similar to No. 237 in the Schreiber Collection. A Japanese vase, identical in form and pattern, is at Hampton Court Palace.

45. VASE with applied ornament in relief. About 1755. PLATE 13.

Pear-shaped body, with lozenge-shaped perforations on the shoulder, a female mask surrounded by a wreath of flowers applied on the side; round the lower part is a frill-like row of shells, from which rise stems bearing flowers in full relief. Butterflies and other insects are painted in the interspaces. H. 7 in.

Painted by the same hand as a plate (No. 89 below), marked with a red anchor, several pieces in the Schreiber Collection (Nos. 100, 121, 247, 344) and two other vases in the Museum (Nos. 1022-1853, 2870-1901); the large boldly-painted insects are characteristic.

A similar vase is in the British Museum; see Hobson, *Catalogue*, fig. 48.

46. PAIR OF VASES. About 1760.

Of rococo-scrrolled form, with shell-like ornament in relief picked out in green, crimson and gold, and a small landscape painted in colours on either side. Each, H. 5 in.

Compare No. 77 below and p. 16 above.

47. VASE AND COVER, made in imitation of Sèvres porcelain. Painted with the subject of Venus and Adonis, after a design by François Boucher. Mark, an anchor in gold. About 1770. PLATES, 14, 15.

Ovoid body with handles of flat beaded strapwork, and festoons of laurel in relief. Painted on one side with the above-named subject, on the other with a bouquet in natural colours, in panels reserved on a claret-coloured ground. Venus and Adonis recline together by a tree, whilst Cupid binds a garland round them; to the right are the hound of Adonis and the car and doves of the goddess. H. 13 $\frac{3}{4}$ in.

The vase is copied from a Sèvres model described as a "*Vase à panneaux*"; compare Troude, *Choix de Modèles*, pl. 111. The figure-subject is copied from pl. 110, engraved by J. Massard after a design by Boucher, and dated 1767, in vol. iii of *Les Métamorphoses d'Ovide*, published in Paris in 1768.

Formerly in the John Rainey Collection; exhibited at the National Exhibition of Works of Art at Leeds, 1868. This vase is apparently the "fine oval jar with a fine crimson ground, in compartments, enamel'd with figures, of Venus and Adonis, gold flowers chased, and richly ornamented with burnished gold" sold at Christie's for £10 10s. in the sale of April 19, 1771, lot 77; see Nightingale, p. 30.

48. PAIR OF VASES AND COVERS, made in imitation of Sèvres porcelain. Mark, an anchor in gold on the top of the plinth of each. About 1770. PLATE 15.

Of the same shape as No. 47, and perhaps made to form a set with it; the decoration is also similar. The subjects represented are, a girl seated eating out of a porringer, with a dog, a churn and a wash-tub beside her; a girl feeding chickens, with a castellated tower in the background. In the panel on the reverse of each vase is a bouquet. Each, H. 9 $\frac{3}{8}$ in.

The figure-subjects are in the manner of Boucher, and are probably after unidentified compositions by him.

Formerly in the collection of the late Capt. Ernlé Warriner.

49. VASE, Chelsea-Derby porcelain, see p. 29.

50. PAIR OF VASES AND COVERS mounted on pedestals. About 1765.

The vases are in the form of an urn, on a high foot rising from a square turquoise-blue plinth. Each is supported on an openwork pedestal with four incurved sides and figures of griffins at the angles, and has two goat's-head handles, from which green laurel wreaths in relief are suspended. The shoulder of the vases is pierced with oblique perforations, and the cover has a knob in the form of a cone. The ground of the body and cover is pale salmon-colour. The pedestals are richly gilt. Each, H. 10 in.

51. PAIR OF PEDESTALS. Mark (7), an anchor in red. About 1760.

PLATE 24.

Each consists of a plinth with four incurved sides, from the corners of which rise legs each with a satyr's mask at the top. Festoons of laurel are suspended from the masks, and the panels between the legs are filled in with openwork of scrolled foliage. The pedestals are richly gilt, with a ground of claret-colour in places. Each, H. $3\frac{5}{8}$ in.

The mark in red is unusual on Chelsea porcelain of this date and character.

Formerly in the collection of the late Capt. Ern  Warriner.

52. PASTILLE-BURNER closely encrusted with yellow flowers modelled in high relief and applied. About 1760.

Cone-shaped, with a crimson flower at the apex and four sets of perforations reserved amongst the encrusted flowers near the top. The cover has become attached to the lower part, apparently during the firing of the glaze. H. $8\frac{1}{2}$ in.

Vases of this type were suggested by the so-called *Schneeballenvasen* (guelder-rose vases) of Meissen.

53. PAIR OF FLOWER-HOLDERS. About 1760.

PLATE 21.

Of rococo form, flat at the back and bowed in front, the top partially closed with a perforated covering. Each is decorated on the front and end with a shaped panel bordered by scrolls in relief, the middle panel painted with birds in a landscape, the end panels with birds flying. Each, H. $5\frac{3}{4}$ in., L. $8\frac{3}{4}$ in., W. 6 in.

Painted by the same hand as a vase (No. 240) in the Schreiber Collection.

54. MIRROR AND STAND. About 1760.

PLATE 16.

The mirror-frame is of rococo form, with a border of gilt scrollwork, and a circular recess at the top. The recess is painted outside and inside with bouquets and enclosed by branches of laurel; a pair of doves billing are applied in relief at the top. At the back of the mirror is a brass plaque with simple chased border. The mirror is made to lean against the stand, which is in the form of a monumental fountain with six scrollwork feet and flowered drapery thrown over the top. In a small depression at the base of the fountain are three ducks and bulrushes in relief. The sides and front of the fountain are moulded with elaborate panelling outlined with gilt scrolls and painted with bouquets and sprays of flowers in natural colours. In the lower part are four drawers of brass with brass handles; three of them are mounted with porcelain plaques painted with flowers. At the back is a brass door engraved with a dotted pattern of flowering stems. Mirror, H. $11\frac{1}{4}$ in., W. 6 in.; stand, H. $9\frac{1}{4}$ in., L. 12 in., W. $8\frac{1}{2}$ in.

A mirror-stand of similar form is in the Schreiber Collection, No. 250.

§ III. PIECES FOR DOMESTIC USE.

Nos. 55-94.

55. HAND CANDLESTICK. Mark (6), an anchor in gold. About 1760.

PLATE 24.

The tray is bordered with gilt rococo scrolls in relief within which is painted an edge of shell-pattern enclosing sprays of flowers in natural colours. Scrolled loop handle, urn-shaped socket, also painted with flowers and blue shell-pattern. H. $3\frac{1}{2}$ in., W. $5\frac{1}{2}$ in.

56. SUGAR-BOWL, COVER AND STAND. About 1760. PLATE 24.

Of slightly lobed oval form, partially painted with a turquoise-blue ground. Small sprigs of flowers in natural colours are scattered on the remaining surfaces. The top of the cover and the rim of the stand are pierced with arcading enclosing quatrefoils. The bowl is moulded in relief with a diaper of quatrefoils in hexagonal compartments. At either end of the bowl and stand, and on the cover, are handles in the form of twigs with small applied flowers and leaves. Gilt edges. Bowl, H. $3\frac{3}{4}$ in., L. $5\frac{1}{4}$ in.; stand, L. $7\frac{1}{4}$ in., W. $5\frac{1}{2}$ in.

57. PAIR OF MUGS, painted in colours. About 1755. PLATE 24.

Barrel-shaped, with scrolled loop handle. Painted with bouquets and sprays of flowers; a brown line round the rim. Each, H. $4\frac{3}{8}$ in.

Painted by the same hand as a mug (No. 371) and a dish (No. 63) in the Schreiber Collection; compare p. 16 above.

58. SAUCE-BOAT, Derby (?) porcelain, [see p. 44.]

59. SAUCE-BOAT AND STAND. Mark on the stand, an anchor in red. About 1755.

The sauce-boat is in the form of a leaf with turned-up edges. It is decorated outside with leaves, flowers, and stems in relief, one of which forms the loop handle, and is painted inside with floral sprays in the style of Japanese Kakiyemon ware. The stand is of pointed oval form, with conventional shell moulding in relief at either end, and is painted with bouquets of flowers in natural colours. Both pieces have a brown line round the edge. Sauce-boat, H. $3\frac{3}{4}$ in., L. $6\frac{1}{4}$ in.; stand, L. $8\frac{1}{2}$ in., W. $6\frac{5}{8}$ in.

60. SAUCE-BOAT AND STAND. Mark (14) on the stand, an anchor in red. About 1755. PLATE 23.

Both pieces are of the same form as No. 59, and are painted with bouquets and sprigs of flowers in natural colours. Sauce-boat, H. 4 in., L. $6\frac{1}{2}$ in.; stand, L. 8 in., W. $6\frac{3}{4}$ in.

494. SAUCE-BOAT. About 1765.

Moulded in the form of a conventional shell, with a device of two dolphins, a trident and paddle above a small shell, in relief below the lip, and a band of scrollwork round the base. Scrolled handle. The ornament is picked out in blue, and small floral sprays are painted in the same colour round the handle. H. $4\frac{1}{2}$ in., L. $5\frac{3}{4}$ in.

The same model was used at other factories, including perhaps Lowestoft; compare Spelman, pl. lxxxvi.

61. SOUP-TUREEN, COVER AND STAND, painted with subjects from Æsop's Fables. Mark, an anchor, in red on the tureen, in gold on the stand. About 1760. PLATE 17.

Circular, the cover surmounted by two apples, with blossoms and foliage in full relief. The tureen has two gilt rococo-scrolled handles with small applied flowers and leaves. It is painted inside with a bouquet in natural colours, and outside with two incidents of the fable of the Fox and the Stork. The cover is painted with the fable of the Ass eating Thistles, and with a group of monkeys and a bear gathered round a cauldron boiling over a fire; one monkey dressed in cook's cap and

apron approaches the cauldron with a ladle, whilst another holds a dish; a third, wearing a hat and red coat, sits by on a chair making a drawing of the scene. On the stand, separated by two bouquets, are two subjects—a monkey offering a dish to a lion, behind which stands a fox, and a fox hanging a monkey whilst a lion lies asleep. Formal gilt borders. Tureen, H. $8\frac{1}{2}$ in., W. $10\frac{1}{2}$ in.; stand, diam. $12\frac{1}{4}$ in.

Compare Nos. 352, 356, 384, etc., in the Schreiber Collection.

62. SOUP-TUREEN, COVER AND STAND. Mark, an anchor, on the tureen in red, on the stand in gold. About 1760. PLATE 17.

Of the same form as No. 61, the cover surmounted by a bouquet in full relief. The tureen is painted inside with a bouquet and sprays of flowers in natural colours, and on either side of the exterior with two exotic birds in a landscape. On the cover are birds flying. The rim of the stand is also painted with birds, in groups amongst bushes and flying; in the middle are insects. Gilt edges. Tureen, H. 8 in., W. $10\frac{3}{4}$ in.; stand, diam. $11\frac{3}{4}$ in.

This piece appears to have been made as a companion to No. 61.

63. STAND FOR A SOUP-TUREEN. Mark, an anchor in gold. About 1760.

Circular. The rim has a formal gilt border and is painted in colours with exotic birds, in two landscapes and flying; amongst the birds are a dodo, an owl, and an eagle attacking a smaller bird. In the middle are a bouquet and sprigs of flowers in natural colours. Diam. $12\frac{1}{8}$ in.

64. TUREEN AND COVER in the form of a bundle of asparagus. About 1755.

Coloured after nature; tied round with a brown band. H. 5 in., L. $9\frac{1}{2}$ in.

65. TUREEN AND COVER in the form of a partridge on its nest, copied from a Meissen model. About 1755. PLATE 12.

Coloured after nature. The nest is bordered with foliage and stalks. H. $3\frac{3}{4}$ in., L. $5\frac{1}{2}$ in.

Similar tureens were made at Bow; compare No. 16 and *Schreiber Catalogue*, p. 26.

66. PORRINGER, COVER AND STAND. Mark (8), an anchor in gold. About 1760.

Circular, with pattern of graduated overlapping peacocks' feathers in green, lavender-blue, black and gold. Inside the porringer and in the middle of the stand are sprays of flowers in gold. The porringer has two gilt rococo loop handles, the cover one. Porringer, H. $4\frac{1}{2}$ in., W. $5\frac{3}{8}$ in.; stand, diam. $7\frac{1}{8}$ in.

67. TWO CUPS AND SAUCERS, Chelsea-Derby porcelain, see p. 31.

68. TEA-CUP AND SAUCER decorated in imitation of Sèvres porcelain. Mark, an anchor in gold. About 1760. PLATE 19.

The outside of the cup and the rim of the saucer are painted with small Chinese figures in the manner of Watteau, enclosed in arched compartments separated by gilt flowering stems beneath a border of mazarine-blue. Below the figures is rococo pedestal-work, with gilt scale-pattern. The cup has a handle of two intertwined twigs, the saucer a five-lobed rim and a formal gilt rosette in the centre. Cup, H. $2\frac{1}{2}$ in., diam. $3\frac{1}{4}$ in.; saucer, diam. $5\frac{1}{2}$ in.

69. TEA-CUP AND SAUCER decorated in imitation of Sèvres porcelain. About 1760. PLATE 24.

Of the same form as No. 68. Painted with exotic birds in colours, standing in groups and flying, below an arched border of mazarine-blue edged with gilt trelliswork and flowers. Below the rim of the saucer are five gilt floral sprays. Cup, H. $2\frac{3}{8}$ in., diam. $3\frac{1}{4}$ in.; saucer, diam. $5\frac{3}{8}$ in.

70. TEA-CUP, COFFEE-CUP AND SAUCER. Mark, an anchor in gold. About 1760. PLATE 24.

The lower part of the cups and the inner part of the saucer are moulded with scale-pattern in relief, painted in pink, blue and gold to imitate peacocks' feathers. Above and beyond are sprays of flowers and insects in gold. The coffee-cup has a handle in the form of a branching twig, the tea-cup no handle. Tea-cup, H. $1\frac{3}{4}$ in., diam. $3\frac{3}{8}$ in.; coffee-cup, H. $3\frac{7}{8}$ in., diam. $2\frac{3}{4}$ in.; saucer, diam. $5\frac{1}{4}$ in.

71. CHOCOLATE-CUP, COVER AND SAUCER. Mark, an anchor in gold. About 1770. PLATE 24.

Decorated with pink stripes imitating figured silk ribbons, alternating with garlands of flowers in green outlined in grey. Gilt edges. The cup has two scroll handles and the cover a small loop. Cup, H. 4 in., W. $4\frac{3}{8}$ in.; saucer, diam. $5\frac{3}{8}$ in.

72. TWO CUPS AND SAUCERS. Mark, on the saucers only, an anchor in red. About 1755. PLATE 23.

Both cups and saucers fluted, with scalloped edge painted with a brown line. The decoration consists of small sprays of flowers and insects in natural colours. The cup has no handle. Cups, H. $3\frac{1}{2}$ in., diam. $3\frac{1}{8}$ in.; saucers, diam. $5\frac{1}{8}$ in.

73. TEA-CUP AND SAUCER. Mark on the saucer, an anchor in red. About 1755. PLATE 23.

Octagonal, with brown line round the edge. Painted with bouquets and scattered sprays of flowers and small insects in natural colours. Cup, H. $1\frac{7}{8}$ in., diam. $2\frac{1}{2}$ in.; saucer, diam. $4\frac{3}{8}$ in.

74. CUP AND SAUCER, painted in imitation of Japanese Kakiyemon ware. About 1755. PLATE 23.

Octagonal, decorated in panels alternately filled in with a white scrolled stem and gilt flower reserved on a red ground, and with a poppy spray or a fan with ribbons in colours. The cup has no handle. Cup, H. $2\frac{1}{2}$ in., diam. 3 in.; saucer, diam. $4\frac{3}{4}$ in.

A tea-pot and two cups and saucers of the same pattern are in the Schreiber Collection, Nos. 377, 403. "An octagon Chelsea tea-set in imitation of old Japan, £1 10s.," figures in a sale catalogue of 1771; see Nightingale, p. xl.

75. CUP AND SAUCER, painted in imitation of Japanese Kakiyemon ware. About 1750. PLATE 23.

Octagonal. Both pieces are painted with a Japanese lady and a bird perched on a cage in a curtained interior, in colours and gold. The cup has no handle. Cup, H. $2\frac{1}{4}$ in., diam. $3\frac{1}{2}$ in.; saucer, diam. $5\frac{3}{8}$ in.

Two saucers of the same pattern are in the Schreiber Collection, No. 383.

76. CHOCOLATE CUP AND SAUCER. Mark (11), an anchor in red. About 1755.

Both painted in colours, with two exotic birds amongst bushes, and insects, in the manner of Meissen porcelain. The cup has two rococo handles, picked out in crimson; in the middle of the saucer a projecting ring to hold the cup; brown edges. Cup, H. $2\frac{5}{8}$ in., W. $4\frac{1}{4}$ in.; saucer, diam. $4\frac{3}{4}$ in.

77. PAIR OF DISHES. About 1755. PLATE 23.

Oval, with wavy rim moulded in relief with vine-branches bearing grapes and leaves coloured after nature. In the middle of each is a group of poultry in a landscape. Brown line round the edge. L. $8\frac{3}{8}$ in., W. $6\frac{1}{2}$ in.

Painted by the same hand as No. 46.

The attribution to Chelsea of these dishes and No. 78 is somewhat uncertain; see p. 16 above.

78. PAIR OF DISHES. About 1755. PLATE 23.

Of the same form as No. 77, the rims similarly moulded with vine-stems. In the middle of each is a group of exotic birds. L. $8\frac{1}{4}$ in., W. $6\frac{3}{4}$ in.

Compare note on No. 77.

79. PAIR OF DISHES. Mark, an anchor in red. About 1760. PLATE 23.

Each in the form of a vine-leaf with stem coiled to form a loop handle, the edges coloured green and yellow, the veins in pink. In the middle of each is a small bouquet of flowers in natural colours. L. 8 in.

80. PAIR OF DISHES. Mark (12), an anchor in red. About 1755. PLATE 23.

Each moulded in the form of a large flower with a bud, two leaves and a looped stalk, partially coloured after nature, the petals in the centre of the flower only being outlined in blue. The remaining surface is painted with small sprays of flowers and, on one dish, an insect in colours. W. $9\frac{1}{8}$ in.

81. PAIR OF DISHES. Mark, an anchor in red. About 1760. PLATE 24.

Oval, with lobed rim and wavy edge painted with a brown line. Bouquets and small sprigs of flowers in natural colours are scattered over the surface. L. $10\frac{1}{8}$ in., W. $7\frac{1}{8}$ in.

Formerly in the collection of Mr. A. Rokeby Price.

82. PAIR OF DISHES. Mark, an anchor in red. About 1760.

Of the same form as No. 81, painted each with a pheasant on a rock, and two other exotic birds with branches of foliage; round the edge a narrow pea-green border. L. $10\frac{1}{4}$ in., W. $7\frac{1}{4}$ in.

83. PAIR OF DISHES. Mark (10), an anchor in red. About 1760. PLATE 20.

Of the same form as No. 81, painted with birds similar to those on No. 82, and with a brown line round the edge. L. $10\frac{1}{8}$ in., W. $7\frac{1}{4}$ in.

84. DISH, painted in imitation of Meissen porcelain. About 1755.
PLATE 22.

Oblong, with fluted rim and wavy edge painted with a brown line. In the middle is a seaport scene with figures, kegs of merchandise, and shipping. Small floral sprigs in colours are scattered on the rim. L. 8 in., W. 7 in.

Illustrated in King, *Chelsea Porcelain*, plate 25.

85. DISH. Mark (13), an anchor in red. About 1755. PLATE 22.

Circular, with scalloped rim, the edge painted with a crimson line. In the middle, in a depressed scalloped compartment, is a mountainous landscape with classical ruins and figures on the bank of a river, painted *en camaieu* in crimson. On the rim, a bouquet and sprigs of flowers in the same colour. Diam. $9\frac{1}{8}$ in.

This piece may be compared with a basin (No. 376) in the Schreiber Collection.

86. DISH made in imitation of Japanese Imari ware. About 1755.
PLATE 23.

Circular, with scalloped rim. In the middle is a spray of chrysanthemums in blue, red, green and gold in a depressed scalloped compartment. The rim is divided into eight panels decorated alternately with flowering plants and with chrysanthemum badges set in the midst of diaper patterns. The underside of the rim is painted with three sprays of flowers. Diam. $9\frac{1}{4}$ in.

Similar to No. 337 in the Schreiber Collection.

87. PLATE made in imitation of Japanese Imari ware. About 1755.

Similar in form and decoration to No. 86, except the underside of the rim, which is decorated with tree-peony flowers and foliage on a continuous wavy stem. Diam. $8\frac{1}{4}$ in.

88. PLATE painted in imitation of Chinese porcelain of the *famille rose*.
About 1755. PLATE 21.

Narrow rim with lobed edge painted with floral sprays in five compartments separated by diaper ornament on a turquoise-blue ground. In the middle, in a gold-bordered shaped panel set amongst the branches of a flowering tree, is a bird perched on a tree growing amongst rocks. Diam. 7 in.

The decoration is somewhat unusual, and is similar in style to that of a plate in the Museum (No. 2942-1901), which is marked with an anchor in red.

Illustrated in King, *Chelsea Porcelain*, plate 22.

89. TWO PLATES painted in imitation of Meissen porcelain. Mark on one, an anchor in red. About 1755. PLATE 24.

Each painted with butterflies and other insects, and with a branch of cherries. Feather moulding picked out in brown and turquoise-blue round the edge of the rim. Diam. $8\frac{3}{8}$ in.

Painted by the same hand as No. 45; compare note thereon.

90. TWO PLATES. Mark, an anchor in gold. About 1760. PLATE 24.

Painted with bouquets and sprays of flowers in natural colours. The edge of the rim moulded with scrollwork picked out in gold and blue. Diam. 9 in.

91. TWO PLATES. Mark, an anchor in gold. About 1760. **PLATE 24.**

The rim moulded with shell ornament, gilt, and painted with four pairs of exotic birds in colours. In the middle, a bouquet and sprays of flowers. Diam. 9 in.

Similar to No. 351 in the Schreiber Collection.

92. TWO PLATES. Mark, an anchor in red. About 1755. **PLATE 24.**

The rim lobed, with foliated edge picked out in brown; it is divided into twelve panels alternately painted with birds amongst bushes, and incised with a pattern of wavy lines. In the middle are bouquets and sprays of flowers in natural colours. Diam. $8\frac{5}{8}$ in.

93. TWO PLATES. Mark, an anchor in gold. About 1765. **PLATE 20.**

The decoration consists of an exotic bird in colours perched on a gilt spray, in a white panel with scrolled gilt edge occupying the middle of the plate, and reserved on a ground of scale-pattern in relief, painted in pink, blue and gold to imitate peacocks' feathers, with which the rim is covered. The rim has a lobed edge moulded with feather-pattern. Diam. $8\frac{5}{8}$ in.

94. PLATE. Mark, an anchor in gold. About 1765. **PLATE 20.**

The decoration consists of an exotic bird in colours perched on a gilt spray, in a white panel with pea-green feather edge occupying the middle of the plate, and reserved on a ground of claret-colour enriched with gilt floral sprays laid over scale-pattern in relief, with which the rim is covered. The rim has a lobed edge moulded with feather-pattern. Diam. $8\frac{3}{4}$ in.

Similar to a dish (No. 336) in the Schreiber Collection.

Formerly in the J. G. Mortlock Collection.

III.—CHELSEA-DERBY.

THE porcelain made by William Duesbury between 1770 and 1784, during which period he carried on the factories at Chelsea and Derby concurrently, is known as "Chelsea-Derby" porcelain. Generally it is not possible to distinguish between the productions of the two places unless a distinctive mark occurs. The customary mark of the joint factories consists of a "D" intersected by an anchor in gold, but the simple gold anchor mark, sometimes under a crown, continued in use for some time after 1770, and pieces bearing it may generally be ascribed to the Chelsea works; we find a gold anchor, however, on a pair of cups and saucers in the Collection (No. 67) in combination with a script "N" incised, a mark which was used at the Derby factory.¹ On the other hand, an initial "D" alone, with² or without³ a crown in blue, green, purple, or gold over the glaze, indicates pieces made at Derby.

Chelsea-Derby porcelain is characterised by sobriety of modelling, somewhat subdued colouring, and the pseudo-classical motives of decoration of the Louis XVI style. The fine set of vases (No. 104) well illustrates the change of taste which ensued under the new management. An overglaze blue enamel in imitation of the *bleu de roi* of Sèvres⁴ now takes the place of the earlier underglaze mazarine-blue. The statuettes of this period are usually only slightly tinted with washes of pale colour; figures in unglazed biscuit porcelain also began to be made. The figures are generally characterised by an air of sentimentalism and affected simplicity, traceable to the influence of Boucher and his school, in

¹ See Wallis and Bemrose, p. 31; these authors state (p. 30) that the crown was adopted, with an anchor on pieces made at Chelsea, over a "D" on those made at Derby, after the acceptance by Queen Charlotte, about 1773, of a group representing the royal family.

² Nos. 104, 105.

³ No. 108.

⁴ Nos. 104, 105, 110.

striking contrast with the vigorous *abandon* of many of the earlier Chelsea models. Most of the Chelsea-Derby figure models continued in use till the close of the Derby factory, and in the absence of marks specimens can be dated only by the character of the paste (in the case of biscuit porcelain) or by the colours used in the decoration. The mark "No." followed by a numeral, found incised in the paste under the base of some of the figures,¹ refers to the number of the model in the price list of the Derby factory, and shows that such pieces were probably made at that place. The models were often made in several sizes, and references to these are also sometimes found incised under the figures.²

§ I. FIGURES PAINTED IN COLOURS.

Nos. 95-102.

95. PAIR OF FIGURES, Chelsea porcelain, *see* p. 17.

96. GROUP, a boy and girl dancing, copied from a group of Meissen porcelain, modelled by Johann Joachim Kändler. PLATE 25.

The boy is putting his arms round the waist of the girl, whose left arm rests on his shoulder. Behind the boy is a tree-stump. The figures stand on a gilt rococo-scrrolled base and are only slightly coloured, with gilt edges to their garments, the flesh and hair being tinted. H. $7\frac{1}{4}$ in.

Compare Berling, *Meissner Porzellan*, fig. 189.

97. PAIR OF FIGURES of young musicians. Mark (15) on one, "No. 10 \times 2 size," on the other 10, incised. PLATE 25.

Standing figures of a boy and girl, slightly tinted and gilt, playing, the former a flute, the latter a hurdy-gurdy. Rococo-scrrolled bases. Each H. $5\frac{3}{4}$ in.

No. 10 is described in the "Price list of Groups and Single Figures" (Haslem, *Old Derby China Factory*, p. 170) as "Flute and Cymbal."

98. PAIR OF FIGURES, a boy with a dog, and a girl with a lamb. Mark (18), on one 7 (?) and a cross, on the other a cross alone, incised. PLATE 25.

Standing figures, barefoot, each on a rocky base with applied flowers. The boy supports the dog on his right knee. The girl holds the lamb in her arms; beside her on the ground is a gilt urn. H. $6\frac{3}{4}$ in., $6\frac{7}{8}$ in. respectively.

¹ Nos. 100-102.

² No. 97.

99. BOY AS SPORTSMAN.

PLATE 25.

Standing figure leaning against a holly-bush, with a gun and a crouching dog. Slightly coloured, the garments bordered with gilt lines. Rococo-scrolled base. H. $7\frac{1}{8}$ in.

100. SHEPHERD. Mark (17), "No. 58 " incised.

PLATE 25.

Standing figure of a boy playing a pipe with a large dog sitting beside him and a tree-stump at his back. Rococo-scrolled base. H. $6\frac{1}{2}$ in.

No. 58 in the price list (Haslem, *Old Derby China Factory*, p. 170) is "piping shepherd."

101. SUMMER, one of a set of the Four Seasons. Marks (16), "No. 35 " and 3, incised.

PLATE 25.

Standing figure of a girl carrying a sheaf of corn, on a green mound. H. $5\frac{7}{8}$ in.

102. TIME. Mark (21), "N 222 " over "N," incised.

PLATE 25.

Symbolised by a bearded and winged male figure, slightly draped in a flowered mantle, standing with his hands on an hour-glass supported on his left thigh, his left foot resting on a globe; a scythe leans against a pile of rocks behind him. Circular base with gilt line. H. 7 in.

§ II. VASES AND ORNAMENTAL PIECES.

Nos. 49, 103-105.

49. VASE, painted with figures of children in panels in the manner of Boucher.

PLATE 13.

Bulbous body with flaring neck, two scrolled loop handles rising from bearded masks, high foot. On either side of the body are panels painted respectively with a boy sitting asleep beside a tree, an overturned jug at his side, and with two children seated talking, reserved on a light plum-coloured ground, over which are bands of flowers in gold. H. $10\frac{3}{8}$ in.

This vase appears to be an attempt at Derby to imitate the claret-colour of Chelsea, to which factory it was formerly ascribed; the masks on the handles may be compared with those on the Derby vases, Nos. 104, 105, 141. The figures are by the same hand as those on a plate in the Museum, No. 3041-1901, formerly in the Museum of Practical Geology, in the Catalogue of which (Reeks and Rudler, 2nd ed., p. 160, J. 67) they are identified as the work of Askew. This is presumably Richard Askew, who is recorded (Jewitt, *Ceramic Art*, vol. ii, p. 98) to have come from Chelsea to Derby in 1772; he appears to be the painter also of Nos. 104, 105.

103. PAIR OF VASE CANDLESTICKS AND COVERS. Mark on one 36, on the other 40, incised.

Urn-shaped, with high foot resting on a square plinth, festoons of drapery hung round the shoulder and horizontal bands of acanthus foliage and other formal ornament in relief, gilt, on a turquoise-blue ground. The covers made to form candle-sockets when inverted. H. $10\frac{1}{2}$ in.

104. SET OF THREE VASES. Marks, "D" under a crown, on the top of the plinth of each, in gold; also on the smaller vases, "no. 67," incised. PLATE 26.

The set consists of a large vase with concave moulding on the shoulder and two small handles rising from grotesque masks, and two smaller vases each with an ovoid body and two beaded loop handles. All three vases have a domed top surmounted by a conical knob, and a high foot rising from a square plinth. They are decorated with acanthus-foliage and other ornament in relief coloured blue, and each with an oval medallion on either side of the body, reserved on a ground of close vertical gilt stripes, and painted in grey monochrome, one with a landscape (different on each vase), the other with a figure-subject after paintings by Angelica Kauffmann as follows: On the large vase, Celadon and Amelia, from Book ii of *The Seasons* by James Thomson; on the smaller vases, Paris carving the names of himself and Oenone on the bark of a beech-tree, and Damon and Delia (a nymph crowning with flowers a youth who plays a lyre). H. $13\frac{1}{8}$ in., 10 in. respectively.

The landscapes may be ascribed to Zachariah Boreman (compare No. 160). The figure-subjects are probably the work of Richard Askew (compare Nos. 49, 105). The figures of Oenone and Paris are copied from those of Angelica and Medoro in a painting by Angelica Kauffmann; the name of Oenone is, however, distinctly legible on the tree-trunk. The subject of Damon and Delia is copied from a painting by the same artist (of which an engraving by F. Bartolozzi was published in 1780) illustrating a poem in vol. II of Dodsley's *Collection of Poems by several hands*, viz. *Uncertainty, Eclogue I to Mr. Pope*, from *The Progress of Love, in four Eclogues*, by George, Lord Lyttelton.

105. EWER. Marks (19), "D" under a crown in gold, on the top of the plinth, and 892 incised under the base. PLATE 27.

Ovoid body, narrow neck, with wavy shell-edged mouth, high loop handle rising from a satyr's mask, high foot and square plinth. The decoration is similar to that of No. 100. In the medallion on one side is the figure of a girl holding a birdcage suspended by a string; in that on the other side is a river-scene, with a large willow in the foreground and distant buildings. H. $10\frac{7}{8}$ in. Probably painted by Zachariah Boreman and Richard Askew; compare Nos. 49, 104.

§ III. PIECES FOR DOMESTIC USE.

Nos. 106–113.

106. TEA-POT AND COVER. Mark, "D" intersected by an anchor, in gold. PLATE 29.

Vertically ribbed globular body, the upper half decorated with stripes of husk-pattern and gilt beads alternately. Round the shoulder and edge of the cover, gold discs on a scalloped blue (*bleu de roi*) border. H. $6\frac{3}{8}$ in.

107. TEA-POT AND COVER. PLATE 28.

Semi-ovoid body with concave shoulder; short spout springing from the shoulder. On the cover and round the base a row of acanthus-leaves picked out in turquoise-blue and gold. On either side of the body a group of fruit in natural colours. H. 6 in.

67. TWO TREMBLEUSE CUPS AND SAUCERS. Marks (9), an anchor in gold and "N" incised. PLATE 18.

The cups truncated cone-shape with handle of intertwined twigs; the saucers have a deep well into which the cup fits. The cups are painted outside and the saucers on the rim each with two river-scenes, with buildings and figures of anglers, in panels reserved on a mazarine-blue ground striped in gold. Formal gilt borders inside the cups. Cups, H. $3\frac{7}{8}$ in., diam. $3\frac{1}{2}$ in.; saucers, diam. $6\frac{1}{2}$ in.

The script incised "N" mark is recorded as an early mark of Derby (see Haslem, *Old Derby China Factory*, p. 218); its use here with the anchor seems to show that these pieces, though decorated at Chelsea, were made at Derby.

108. CHOCOLATE-CUP, COVER AND SAUCER. Mark on the saucer, "D" in gold. PLATE 29.

The cup has two handles and the cover a loop in the form of leafy twigs. The decoration consists of a wide band of graduated scale-pattern in relief coloured in crimson, lavender-blue, and gold to imitate peacocks' feathers; borders of scrollwork and diaper-ornament in gold. Cup, H. $5\frac{1}{4}$ in., W. $5\frac{1}{4}$ in.; saucer, diam. 6 in.

Formerly in the J. G. Mortlock Collection.

109. TEA-CUP AND SAUCER. Mark (20), "D" intersected by an anchor, in gold. PLATE 29.

Decorated with festoons of flowers in natural colours and gilt borders. No handle. Cup, H. 2 in. diam. $3\frac{1}{2}$ in.; saucer, diam. 5 in.

110. SLOP-BASIN. Mark, "M" incised.

Externally reeded; plain border of blue (*bleu de roi*) and gold. H. $2\frac{1}{8}$ in., diam. $4\frac{1}{8}$ in.

111. TWO CUSTARD-CUPS AND COVERS. Mark, "D" intersected by an anchor in gold. PLATE 29.

Bell-shaped with loop handle, a flower coloured after nature applied in relief on the cover. Painted with bouquets and sprays of flowers in green and grey; gilt edges. H. 3 in., diam. $2\frac{5}{8}$ in.

112. PLATE.

PLATE 29.

Wavy edge, the rim moulded in relief with rococo-scrrolled panelling. Painted with a bouquet and sprays of flowers in green and grey with gilt centres. Diam. $8\frac{1}{2}$ in.

113. PLATE.

PLATE 29.

The rim has a wavy edge and is decorated with a formal border in bright blue and gold from which hang festoons of husk-pattern. In the middle is a group of fruit in natural colours within a gilt laurel wreath beyond which are insects. Diam. 9 in.

IV.—DERBY.

A CREAM-JUG in the Museum (No. C. 629-1920), of plain white porcelain with fruit in relief round the base, incised underneath with the mark and date "D 1750," is regarded with good reason as one of the earliest existing pieces of Derby porcelain. The first undoubted literary reference to porcelain made at this place is contained in announcements in the *Public Advertiser* during 1756 of an auction sale to be held in London "by order of the Proprietors of the DERBY PORCELAIN Manufactory." In 1758 another advertisement announces the enlargement of the factory and the increase of the establishment. The first proprietors appear to have been William Duesbury, who had previously worked as an enameller on porcelain in London,¹ and John Heath. About 1759 they probably bought up the works at Longton Hall,² and in 1770 the Chelsea factory, which was carried on for fourteen years in combination with that at Derby.³ In 1776 Duesbury, by that time sole proprietor at Derby, purchased also the Bow factory and removed the models and moulds to Derby.⁴

William Duesbury died in 1786, and was succeeded by a son of the same name, who was manager until his death in 1796 or 1797, having in 1795 taken into partnership the miniature painter Michael Kean. The latter carried on the firm under the style of Duesbury and Kean until 1811, when he sold it to Robert Bloor. In 1828 the management was taken over by James Thomason, who retired in 1844 or 1845, and was succeeded by Thomas Clarke. In 1848 the original factory, on the Nottingham Road, was closed. A new factory was then founded in King Street by William Locker and others in partnership with Sampson Hancock, and the firm was carried on under the last name till the beginning of the present century.

¹ See Bemrose, *Bow, Chelsea and Derby Porcelain*, p. 7

² Compare p. 126.

³ Compare pp. 13, 27.

⁴ Compare p. 5.

There is great difficulty in identifying the earliest productions of Derby. The cream-jug named above and a few other specimens bearing an incised "D" are ascribed with probability to the factory. It is possible that unmarked pieces attributed to Bow or Chelsea may in reality represent the wares made at Derby before 1770.¹ Those made during the amalgamation with Chelsea have already been described and catalogued under the heading of Chelsea-Derby porcelain.² About 1782 the mark in use before that date for porcelain made at the Derby establishment, a crowned "D," was modified by the insertion of crossed batons and six dots between the crown and the "D"; it was painted at first in blue, puce, or crimson.³ A similar mark incised was used on the biscuit figures.⁴ From about 1810 onwards for some twenty years the same mark was used, but usually painted in red,⁵ and often very carelessly executed. The monogram "DK" is occasionally found, in substitution for the "D" in this mark, on pieces made during the Duesbury and Kean period (1795-1811).⁶ A mark often found on Derby porcelain before 1800 is a script "N" incised.⁷ After 1830 till the close of the establishment various printed marks were in use, also in red, composed of a ribbon or circular band inscribed "DERBY" or "BLOOR DERBY," or a Gothic "D," with or without a crown.⁸ The crossed swords of Meissen and the double "L" of Sèvres in blue, the former chiefly on figures and generally under the glaze,⁹ the latter in overglaze enamel, were also occasionally used in the later years of the factory. From the character of the marks employed the productions of the middle and later periods are often known respectively as "Crown-Derby" and "Bloor-Derby" china. From 1862 the mark of the King Street firm consisted of crossed swords and six dots between the initials "S" and "H," with a crown above and "D" below, generally printed in blue.¹⁰

¹ E.g., Nos. 27, 28, 49, 57, 77, 78; compare remarks on p. 16 above.

² P. 27.

³ Nos. 135-138, 159-162.

⁴ Nos. 115-118.

⁵ Nos. 139, 140, 143-146, 167, etc.; the same mark is found at this period by exception in black (No. 142) and gold (No. 168).

⁶ As on a mug in the Museum (No. C.244-1922).

⁷ Compare p. 31 above.

⁸ Nos. 151-154, etc.

⁹ No. 128.

¹⁰ No. 131. This mark was adopted on the suggestion of Llewellynn Jewitt, see his *Ceramic Art*, vol. ii, p. 93.

The Derby porcelain of the last two decades of the 18th century is characterised by a restrained and sober decoration in which flower-painting in naturalistic style plays a leading part. The wares made for domestic use display a great variety of good border patterns in the quasi-classical taste of the period. The forms are generally simple and graceful. Statuettes in biscuit and coloured porcelain, the former remarkable for delicacy of modelling, were made in increasing numbers.

The works of some of the early painters can be identified. Amongst them, the flower-painter, William Billingsley, a native of Derby (b. 1758), who was employed there from 1774 till 1796, when he left to establish the Pinxton factory;¹ Zachariah Boreman, a landscape painter, who came from Chelsea and worked at Derby from 1783 to 1794;² and Richard Askew, a figure-painter, who also came, in 1772, from Chelsea,³ are represented in the Herbert Allen Collection by pieces which may be attributed with reasonable certainty to their hands.

The leading Derby figure-modellers at this period were the Swiss, John James Spengler, a native of Zurich, engaged in 1790;⁴ Stephan, who left the factory about 1800 for Coalport;⁵ and Coffee. These must not be confused with the "repairers," or workmen who built up the figures from the moulds, such as Isaac Farnsworth and Joseph Hill, who marked their handiwork with an incised star⁶ and triangle⁷ respectively.

When Bloor became manager the productions of the factory assumed a more showy character. Rich colours and gilding were used, sometimes in excess, whilst so-called "Japan patterns," adapted from the Japanese Imari porcelain,⁸ came into favour. Landscapes came more and more into vogue as a motive of decoration. Amongst decorators of this later period whose work is recognisable with the help of authenticated pieces in the Victoria

¹ Nos. 135, 137, 166; compare also pp. 51, 93, 100, 103.

³ Nos. 49, 104, 105.

⁶ Nos. 119, 134.

⁴ Nos. 114-116.

⁷ Nos. 116, 134.

² Nos. 104, 105, 160, 161.

⁵ No. 119.

⁸ Nos. 150, 175-177.

and Albert Museum, and in the Corporation Art Gallery, Derby, are the brothers John and Robert Brewer, painters of landscapes and military scenes;¹ the landscape painters, George Robertson² and Jesse Mountford (who left Derby in 1821 for Davenport's works at Longport, where he died in 1861);³ Daniel Lucas, senior (b. 1787, d. 1867),⁴ who came from Davenport's and was chief landscape-painter during the later years of the factory; Thomas Steele (d. 1850), a fruit-painter⁵ who entered the factory in 1815 and left it for the Rockingham Works, Swinton, where his son Edwin was also employed;⁶ Leonard Lead (b. 1787, d. 1869), a flower-painter;⁷ and John Haslem, a clever painter of figure-subjects.⁸ Amongst the modellers were Edward and Samuel Keys and George Cocker. The latter was apprenticed at the Derby factory, worked there till 1817, and again from 1821 till 1825;⁹ he then left and set up a workshop of his own in Friar Gate, where he made biscuit figures, sometimes marked with an incised cross,¹⁰ until 1840, when he removed his establishment to London. In 1853 he moved to Staffordshire, and was for a short time employed by Herbert Minton at Stoke.¹¹

§ I. GROUPS AND FIGURES OF BISCUIT PORCELAIN.

Nos. 114-121.

114. GROUP, two virgins awaking Cupid. Modelled by J. J. Spengler after a painting, belonging to the Duke of Northumberland, by Angelica Kauffmann, of which an engraving by W. Wynne Ryland was published in 1776. Marks (26), "No. 195" and an eye, incised. About 1795.

PLATE 30.

Cupid lies asleep on a heap of rocks with his head resting on his quiver and his bow by his side. The two virgins stand looking at him, one holding out her right hand as if to tickle his ear with a straw; behind them is a tree. H. 13 in.

Compare note on No. 115. The engraving bears the legend: "*Dormio innocuus, vix impune expergefeceris.*"

¹ No. 136.

² Nos. 169, 185.

³ Nos. 143, 145.

⁴ Nos. 138, 142, 170, 182, 183.

⁵ Nos. 152, 193.

⁶ Compare p. 150.

⁷ Nos. 179, 194. ⁸ No. 151.

⁹ No. 129 is an example of his work at the Bloor factory.

¹⁰ Nos. 120, 121.

¹¹ Compare No. 521.

115. GROUP, two virgins awaking Cupid, similar to No. 114. Marks, "No. 195," a triangle, and "D" under a crown and crossed batons with six dots, all incised. About 1795.

Similar to No. 114 except in the following detail: an overturned bottle lies on the ground in place of Cupid's bow. H. 12 in.

Compare Bemrose, *Bow, Chelsea and Derby Porcelain*, pp. 96, 126. The incised triangle is the mark of Joseph Hill, the workman by whom this specimen was moulded and put together. See Haslem, *Old Derby China Factory*, p. 150.

116. GROUP, two Bacchantes adorning Pan. Modelled by J. J. Spengler after a design by Angelica Kauffmann, engraved by F. Bartolozzi. Marks, "No. 196," a triangle, and "D" under a crown and crossed batons with six dots, all incised. About 1795. PLATE 30.

On a high pedestal in front of a tree is a terminal figure of Pan. One of the Bacchantes stands looking up at it with her right hand raised; the other, kneeling beside it, is in the act of twining round it a garland of flowers. The group rests on a rocky base upon which are an ewer, a tambourine, and a thyrsus. H. 13 in.

Compare Bemrose, *Bow, Chelsea and Derby Porcelain*, pp. 94, 126, and note on No. 115.

117. GROUP, four Cupids as sportsmen. Marks, "N 251" and 3, and "D" under a crown and crossed batons with six dots, incised. About 1790. PLATE 31.

Four Cupids, each wearing a hat and slight drapery, standing with two dogs around a tree-trunk on a rocky mound. One has a gun and wallet, two others are playing a hunting-horn and a pipe respectively, and the fourth rests his arm on a birdcage. H. $7\frac{3}{8}$ in.

118. GROUP of four Cupids. Mark (25), "N 257," "P," and "D" under a crown and crossed batons with six dots, incised. About 1790. PLATE 31.

Slightly draped figures accompanied by two dogs, standing with their backs to a tree on a high rocky mound. Two of them carry quivers, one is trying the point of an arrow, another holds up a torch. H. $8\frac{1}{4}$ in.

119. TWO FIGURES, Earth and Water, from a set of the Four Elements, modelled by Stephan. Mark (22), "No. 3," also on Water, a star and 3, incised. About 1790. PLATE 31.

Earth is represented by a boy dressed as a gardener holding a spade and in his left hand a bunch of fruit, standing beside a pedestal on which a pot with flowers growing in it is supported. Water is a girl standing by a spring issuing from a rock, with a net in her right hand and fish held up in her apron, a crayfish lies at her feet. Both figures stand on an octagonal plinth with key-pattern in relief. H., Earth $7\frac{3}{4}$ in., Water $7\frac{7}{8}$ in.

The incised star is the mark of Isaac Farnsworth, the workman by whom the figure was moulded; see Haslem, *Old Derby China Factory*, p. 150.

120. PAIR OF FIGURES, modelled by George Cocker. About 1830. PLATE 31.

Standing figures of a boy beside a pedestal of rock (originally accompanied by a dog, now missing) and a girl with a lamb under her right arm beside a fountain with a lion's mask in relief on the front. A pitcher on the top of the fountain on which the girl's left elbow originally rested is missing. Each, H. 5 in.

Compare note on No. 121. The girl is based upon a Chelsea-Derby model; compare No. 98.

121. GIRL BESIDE A FOUNTAIN, modelled by George Cocker. Mark (23), a cross incised. About 1830.

A smaller version of the same model as the girl No. 120, with pitcher remaining on the fountain. H. 4 in.

The small cross is the mark of Cocker, who, after being trained under Duesbury and at Coalport, made figures at Derby in a small establishment of his own from 1825 till 1840, when he removed to London and subsequently to Staffordshire; see Haslem, *Old Derby China Factory*, p. 159, and Bemrose, *Catalogue*, p. 23. His biscuit porcelain is distinguishable by its dry chalky surface.

§ II. GLAZED AND ENAMELLED FIGURES.

Nos. 122-133.

All the following pieces are painted in enamel colours and gilt, except Nos. 125 and 131, which are plain white, and No. 132, which is painted in underglaze blue only.

122. PAIR OF STANDING FIGURES of a boy and girl, forming candlesticks. Mark, "DERBY" on a ribbon beneath a crown, printed in red. About 1840.

Richly enamelled. Each, H. 9½ in.

From the same model as the Chelsea figures, No. 42.

123. SET OF FIGURES, the Four Seasons. Mark, "D" under a crown and crossed batons with two dots, in red. About 1820. PLATE 32.

Spring, a boy in hunting dress, with wallet and flask, holding with both hands an arched garland of flowers, standing beside a tree-stump with bulrushes growing by it. Summer, a girl with flowered skirt, barefoot, holding ears of corn in her right hand and supporting a sheaf with her left. Autumn, a girl with a basket of fruit on her right arm and a bunch of grapes in her left hand. Winter, a boy in a fur-lined red jacket, raising a faggot on his shoulder, and half kneeling on a tree-stump. All the figures have a circular base with a wide gilt band. H., Autumn 8½ in., the rest 8¼ in.

This set of figures is described under No. 123 in the price list (Haslem, *Old Derby China Factory*, p. 173) as "Set of Seasons, from French."

124. PAIR OF FIGURES, a tailor and his wife mounted on goats, adapted from Meissen figures, the former modelled by Johann Joachim Kändler, the latter by Johann Friedrich Eberlein. Mark, "No. 62," incised. About 1800. PLATE 32.

Both figures hold by one horn the goat on which they are mounted. The tailor carries two kids in a wooden carrier slung on his shoulders, and has a pair of scissors hanging at his side. Before him on the saddle are two pistols in holsters; the goat carries a flat-iron in its mouth. The tailor's wife has a child at her breast and two others slung in a basket over her shoulder; two baskets full of provisions are hung before her on the neck of the goat, which is followed by a kid. Both figures stand on a rococo-scrolled base, and are picked out with gilding. The shoes of the tailor and his wife are coloured black, their hats black and yellow respectively, and the flesh portions of both, as well as the mouths and nostrils of the animals, are tinted in red. Each, H. $5\frac{3}{4}$ in., L. 4 in.

No. 62 in the price list (Haslem, *Old Derby China Factory*, p. 172) is described as "Welch Taylor and Family." The original Meissen groups were modelled in 1740, as variants of an earlier figure of a tailor modelled by Kändler in 1737. The circumstances are stated to have been as follows: the Saxon court tailor had expressed a desire to be present at a banquet in the royal palace, and Count Brühl, the minister who had charge of the Meissen factory, having promised in a generous moment to gratify his wish, found an escape from his consequent embarrassment by having modelled in porcelain a caricature of the tailor, which was set as an ornament on the royal table. Compare Berling, p. 390, *Festive Publication*, pp. 35, 41.

125. TAILOR MOUNTED ON A GOAT, plain white. About 1820. A larger version of the same model as the tailor No. 124. H. $9\frac{3}{8}$ in., L. $6\frac{3}{4}$ in. Compare Note on No. 124.

126. PAIR OF FIGURES, a boy and girl with flowers. Mark, "No. 36," incised. About 1810. PLATE 32.

Barefoot figures seated, the boy on an upturned basket, the girl on a stump, each on a green mound. The boy's waistcoat and the girl's skirt dark blue with gilt pattern, the boy's breeches and the girl's bodice brown. The boy has flowers in both hands and in his hat, which rests on his knees; the girl has flowers in her lap and a bunch in her right hand. Each, H. $5\frac{3}{8}$ in.

No. 36 is described in the price list (Haslem, *Old Derby China Factory*, p. 171) as "Sitting Fruit"; in this instance flowers have been substituted for fruit.

127. PAIR OF FIGURES, a boy and girl, dressed as an 18th-century lady and gentleman. Marked (28) in imitation of Meissen porcelain with crossed swords in underglaze blue; also "No. 314," incised. About 1830. PLATE 32.

Both figures are seated in a high-backed chair of Louis Quinze style, supported on a round base painted to imitate a carpet, with edge of gilt openwork scrolls. The costume of both figures is brightly coloured and enriched with applied lacework. The boy wears a wig and has a cocked hat under his left arm. He sits sideways on the chair with his right leg crossed over his left knee. The girl has a black work-bag on her knee. Each, H. $5\frac{1}{2}$ in.

Applied lacework such as occurs on these figures is mentioned in sale-catalogues of the united Chelsea and Derby factories as early as 1771; see Nightingale, p. 19. It was imitated from Meissen porcelain, having been introduced at Meissen about 1763; compare *Festive Publication*, p. 62.

128. BOY WITH FRUIT. Marks, "No. 8" incised, and crossed swords in underglaze blue in imitation of the mark of Meissen porcelain. About 1830. PLATE 32.

A boy, in 18th century dress, seated on a rock with a scrolled stem at his back, holding on his knees a cocked hat full of fruit. Gilt rococo-scrrolled base. H. $4\frac{7}{8}$ in.

One of a pair of figures described in the price list (Haslem, *Old Derby China Factory*, p. 170), as "Fruit and Flowers."

129. PAIR OF FIGURES of kneeling children, modelled by George Cocker. Mark, a circular band inscribed "BLOOR DERBY," enclosing a crown, printed in red. About 1825. PLATE 32.

A girl clad in a nightdress praying and another stooping to do up her boots, each kneeling on a gilt-tasselled crimson cushion. Each, H. $3\frac{3}{4}$ in.

These models were used again by Cocker when he worked for Minton; compare No. 521. Haslem cites an example of the girl (*Catalogue*, p. 29, pl. iii, no. 65) under the title "Good-night, Mother," and states that it was one of the latest figures issued at Derby. Bemrose (*Catalogue*, p. 23, no. 258) includes "girl lacing shoe" amongst biscuit figures modelled by Cocker; compare note on No. 121.

130. PEACOCK. Mark (35), "DERBY" on a ribbon beneath a crown, printed in red. About 1840. PLATE 32.

Perched on a stump with applied flowers rising from a gilt rococo-scrrolled base. The eyes of the tail coloured blue and green, the remaining plumage indicated by gilding. H. $6\frac{3}{8}$ in., L. $6\frac{3}{4}$ in.

Perhaps the "peacock among flowers," modelled by John Whitaker between 1830 and 1847. See Haslem, *Old Derby China Factory*, p. 181.

131. GIRL WITH FLOWERS, plain white. Mark (24), crossed swords and six dots between the initials "S" and "H," with a crown above and "D" below, in underglaze blue. About 1870.

Standing figure with her skirt caught up in both hands and filled with flowers. Rococo-scrrolled base. H. $6\frac{6}{8}$ in.

132. GIRL WITH FLOWERS. About 1870.

The model identical with No. 131, plain white except for the bodice, which is coloured in underglaze blue. H. $6\frac{7}{8}$ in.

133. PAIR OF FIGURES OF SWANS. About 1820.

Plain white except for the bills, eyes and legs, which are painted in black and red. H. $2\frac{3}{8}$ in.

§ III. VASES, BISCUIT PORCELAIN.

No. 134.

134. PAIR OF VASES. Marks, "D" under a crown and crossed batons with six dots, also "No. 116," and on one vase a star, on the other a triangle, incised. About 1800. PLATE 31.

Urn-shaped, with two imbricated loop handles, festoons of flowers hanging from the shoulder, acanthus foliage in relief and square plinth. H. $6\frac{3}{8}$ in.

The star and triangle are said to be the marks of the particular workmen or "repairers" who made the vases, Isaac Farnsworth and Joseph Hill, respectively. See Haslem, *Old Derby China Factory*, p. 150.

Formerly in the collection of Mr. Arthur Rokeby Price.

§ IV. VASES AND ORNAMENTAL PIECES, COLOURED.

Nos. 135-158.

All the following pieces are decorated in enamel colours and gold.

135. PAIR OF VASES. Mark (27) on one, "D" under a crown, and crossed batons with six dots, in puce. About 1795. PLATE 36.

The vases have two openwork handles represented as attached by screws to the shoulder, narrow neck with flaring mouth, and high foot resting on a square plinth. They are decorated with flowers in natural colours loosely disposed in two wide bands round the middle of the body and shoulder, and with wreaths of foliage and formal designs in gold. H. $9\frac{1}{2}$ in.

The flower painting may be attributed to William Billingsley.

Formerly in the J. G. Mortlock Collection.

136. PAIR OF VASES. Mark, "D" under a crown, and crossed batons with six dots, in crimson. About 1800. PLATE 33.

Ovoid, with small shell handles; the covers pierced with circular openings. Decorated on either side of the body with a panel enclosed by a band of gilt foliage in reserve on a pale pink ground. The panels are painted one with a group of fruit on a table, the other with a military scene, different on each vase; in one, cavalry are seen leaving a camp, in the other is a group of soldiers in an open barn over which flies the Union Jack in the form used before 1801. H. $9\frac{1}{4}$ in.

The military scenes are painted by one of the brothers Brewer, probably John, who died in 1815 at the age of 51. Compare Haslem, *Old Derby China Factory*, p. 98; Binns, *First Century*, pp. 148, 151, pl. xxxix.

137. FLOWER-POT AND STAND, painted with flowers by William Billingsley. Mark, "D" under a crown, and crossed batons with six dots, in puce. About 1790.

Funnel-shaped, with two foliated loop handles on the stand. Decorated with a group of flowers in natural colours in an oval panel reserved on a dark blue ground enriched with a *vermiculé* pattern imitating marble in gold. H. 8 in.

138. PAIR OF FLOWER-POTS AND STANDS, painted with views, in Wales and Italy respectively, by Daniel Lucas, senior. Mark, "D" under a crown and 33, in puce. About 1820.

Of the same form as No. 137. The views are enclosed each in an oval panel with formal gilt border and the titles "In Wales" and "In Italy" inscribed in red below. Formal gilt foliage inside the rim and on the stand. H. $7\frac{1}{2}$ in.

139. PAIR OF FLOWER-POTS AND STANDS. Marks on the stands, "D" under a crown and crossed batons with six dots, also 2, in red. About 1820. PLATE 38.

Of the same form as No. 137. The decoration consists of a wide frieze of flowers in natural colours with gilt background, and horizontal bands of formal ornament in gold. H. $7\frac{1}{2}$ in.

140. VASE AND COVER. Marks, "No. 86" incised, and another mark with a crown in red nearly obliterated. About 1820. PLATE 34.

Ovoid body with two handles in the form of gilt winged female demi-figures; round the shoulder a band with, on either side of the vase, a mask flanked by two lions in relief. Below this, on either side, a vase-like device in gold with scrolled feathery acanthus foliage in pink, blue, red and purple springing from it. High foot rising from a square plinth, narrow neck obliquely gadrooned, domed cover with cone-shaped knob, all richly gilt. H. $15\frac{3}{4}$ in.

A Chelsea-Derby vase of the same form is in the Jones Bequest, No. 825-1882.

141. SET OF THREE VASES. Marks, "D" under a crown and crossed batons with six dots, also 2, in red and 58 in blue. About 1820. PLATE 35.

Urn-shaped, with square plinth and two scrolled foliated loop handles springing from gilt satyrs' masks in relief; decorated on either side of the body and neck with symmetrical designs of conventional foliage, lilies of the valley and honeysuckle devices in gold on a dark blue (*bleu de roi*) ground. Centre vase, H. $11\frac{1}{8}$ in., other vases, each H. $8\frac{3}{4}$ in.

142. SET OF THREE VASES painted with English and Welsh landscapes by Daniel Lucas, senior. Mark, 42 in red, also on the two smaller vases "D" under a crown and crossed batons with six dots, in black. About 1825. PLATE 35.

Crater-shaped, with two gilt handles. On either side of the upper part of each vase is a landscape in colours in an oval panel reserved on a dark blue ground enriched with vine-sprays and formal foliage in gold. On the base of the vases are the titles of the landscapes written in black, as follows: "Near Wenlock, Salop"; "On the Tweed"; "Penmonruay, Merionethshire"; "Near Cowbridge, Glamorganshire"; "Near Bishop's Castle, Salop"; "Near Caerwis, Flintshire." Middle vase, H. $8\frac{3}{4}$ in., other vases, each H. $6\frac{7}{8}$ in.

Formerly in the collection of Mr. J. H. H. V. Lane.

143. SET OF THREE VASES. Marks, "D" under a crown and crossed batons with six dots, also 2 in red, and 45 in puce. About 1820.

PLATE 37.

Slender ovoid body, flaring neck, two handles in the form of gilt swans, high foot on square plinth. On one side of each vase is a vignette landscape in colours surrounded by formal classical foliage in gold. Middle vase, H. $9\frac{3}{8}$ in.; other vases, H. 8 in.

The landscapes may perhaps be attributed to Jesse Mountford.

144. PASTILLE-BURNER AND COVER. Marks, "D" under a crown and crossed batons, also 11, in red, and a cross incised. About 1820.

PLATE 37.

In the form of a shallow, handleless crater supported by four gilt lions' paws on a plinth with four incurved sides. The rim and the edge of the cover are pierced with a row of circular holes, and four gilt satyrs' masks are applied in relief round the border. The cover and body are painted with formal symmetrical foliage in crimson and gold. On the cover is a cone-shaped knob. H. $5\frac{5}{8}$ in., diam. $4\frac{1}{2}$ in.

145. SPILL-VASE. Marks, "D" under a crown and crossed batons with four dots, also "H," in red, and 54 in puce. About 1820.

Cylindrical. On one side, in an eight-sided panel surrounded by formal gilt foliage, is a view of a cottage amongst trees in colours. H. $4\frac{1}{4}$ in.

The landscape is perhaps by Jesse Mountford.

146. COUNTER-BOX AND COVER. Mark, "D" under a crown and crossed batons with three dots, also 37, in red. About 1820. PLATE 37.

In the form of a depressed sphere, painted with playing cards in colours on a black ground, supported on three gilt dolphins' tails conjoined, rising from a plinth with three incurved sides. A gilt dolphin forms the handle of the cover. H. $5\frac{1}{4}$ in.

147. PAIR OF SCENT-BOTTLES AND STOPPERS. About 1820.

PLATE 37.

Of depressed bulbous form with long narrow neck. On each side of the body is a landscape in colours in an oval panel reserved on a dark blue ground, which is decorated with formal gilt foliage. H. $4\frac{1}{8}$ in.

148. PAIR OF SCENT-BOTTLES AND STOPPERS. Marks, "D" under a crown and crossed batons, also two strokes, in red. About 1820.

PLATE 37.

Bulbous, with long narrow neck, decorated with symmetrical classical foliage in crimson and gold. H. $4\frac{3}{4}$ in.

149. PAIR OF SCENT-BOTTLES. Marks, "D" under a crown and crossed batons with four dots, also 39, in red. About 1820. PLATE 37.

Bulbous, with long narrow neck, painted with symmetrical classical foliage in purple, red, blue and gold. H. $4\frac{1}{2}$ in.

150. PAIR OF BOTTLES AND STOPPERS, decorated with a "Japan pattern" in imitation of Japanese Imari ware. Mark (33), "D" under a crown, printed in red. About 1840. PLATE 36.

Bulbous, with long narrow neck and flat-topped stopper. Decorated with chrysanthemums, prunus-blossom, and other flowers conventionally treated, in a row of panels separated by diaper-pattern round the body, and freely disposed on the neck, in underglaze blue, red, green and gold. H. 18 in.

151. VASE, painted with a figure-subject by John Haslem. Mark, a circular band inscribed "BLOOR DERBY," printed in red. About 1840. PLATE 35.

Of the same form as No. 141. On the body is a child fishing from a rock, painted in colours, in a quatrefoil-shaped panel with a black and gold border reserved on a pale pink ground. On one side of the neck, and on the foot and plinth, is classical foliage in gold on a black ground. H. 8½ in.

152. VASE, painted with fruit by Thomas Steele. Mark, a circular band inscribed "BLOOR DERBY," enclosing a crown, printed in red. About 1840. PLATE 36.

Of the same form as No. 141. Painted with fruit in natural colours, forming a wide frieze round the body; the neck and lower part decorated with formal classical foliage symmetrically arranged in gold. H. 8½ in.

Compare a plate in the Museum, No. 3036-1901, authenticated as the work of Steele.

153. EWER. Mark, a circular band inscribed "BLOOR DERBY," enclosing a crown, printed in red; also "No. 92," incised. About 1840. PLATE 35.

Ovoid body, painted on either side with a bouquet of flowers in natural colours against a sage-green background. Narrow neck, wavy shell-moulded lip, loop handle springing from a satyr's mask in relief, high foot rising from a square plinth. The neck, handle, and plinth covered with gilding. H. 11¼ in.

154. PAIR OF VASES. Mark, 34 written in red, also on one "D" under a crown, printed in red. About 1840.

Each in the form of a large white flower with gilt markings on the petals, the base formed by a thick woody stem from which spring smaller blossoms and foliage coloured after nature. H. 6½ in.

155. VASE, in the form of an eel-trap. About 1840. PLATE 36.

The wicker-work of the trap is picked out with gilt lines. It stands up on end, with bulrushes on either side and, at its base, two geese roughly coloured after nature. H. 9¾ in.

In the Museum is a vase of the same form, No. 2994-1901, formerly in the Jermyn Street Museum.

156. TRAY painted in colours with a view of Fonthill Abbey, Wiltshire. About 1820. PLATE 38.

Oblong, with slanting rim pierced with a symmetrical design of classical foliage, gilt; the underside of the rim coloured marone. The name "*Fonthill Abbey*" written in red on the back. $9\frac{1}{2}$ in. by 7 in.

The painting is perhaps by George Robertson. A tray of the same form in the Museum (No. 3063-1901) bears a Derby mark.

157. BASKET. Mark, a circular band inscribed "BLOOR DERBY," printed in red. About 1840.

In the form of a two-handled rush basket, decorated on either side with a bouquet of flowers in natural colours in a panel surrounded by gilt scrolls in relief, reserved on a green ground. H. $3\frac{1}{2}$ in., L. 3 in.

158. BASKET. Mark, a circular band inscribed "BLOOR DERBY," printed in red. About 1840. PLATE 38.

Of the same form as No. 157, and similarly decorated, with the exception of the ground, which is pink instead of green. H. $3\frac{1}{2}$ in., L. 3 in.

§ V. PIECES FOR DOMESTIC USE.

Nos. 58, 159-196.

58. SAUCE-BOAT. About 1770.

PLATE 24.

The outside moulded with scrolled panels reserved on a ground of shallow vertical stripes; long spout, loop handle, wavy edge painted with a brown line. The outside is painted with bouquets and sprigs of flowers in natural colours. H. 4 in., L. $6\frac{3}{8}$ in.

This piece is conjecturally ascribed to Derby, rather than, as in the first edition, to Chelsea; it is painted by the same hand as a pair of mugs in the Schreiber Collection (No. 370).

159. CHOCOLATE-CUP, COVER AND STAND. Mark, "D" under a crown and crossed batons with six dots, also 2, in puce. About 1790.

Decorated with small gilt floral sprigs and gilt edges. The cup has two handles, and the cover a loop. Cup, H. $4\frac{1}{2}$ in., diam. $2\frac{3}{4}$ in.; saucer, diam. 6 in.

160. CHOCOLATE-CUP, COVER AND STAND, painted with landscapes by Zachariah Boreman. Mark (30), "D" under a crown and crossed batons with six dots, also 137, in blue enamel. About 1790.

The landscapes occupy an oval panel on either side of the cup; their titles are written on the base in blue: "In Dove Dale, Derbyshire," "Near Matlock, Derbyshire." The cup has two loop handles composed of intertwined twigs, and the cover a gilt ring. The middle of the saucer is sunk to receive the cup. Formal strawberry-leaf borders in gold round the edge of each piece. Cup, H. $5\frac{1}{8}$ in., diam. $3\frac{5}{8}$ in.; saucer, diam. $6\frac{1}{4}$ in.

Two similar cups are illustrated in Haslem, *Catalogue*, pl. 1, p. 17, No. 31. Boreman worked at the factory from 1783 till 1794.

Formerly in the William Bemrose Collection.

161. CABARET consisting tea-pot and cover, cream-jug, sugar-basin and cover, tea-cup, saucer and tray. Painted with landscapes by Zachariah Boreman. Mark, except on the cream-jug, "D" under a crown and crossed batons with six dots, also on the tea-pot and cream-jug 231, in blue enamel. About 1790. PLATE 28.

The landscapes are enclosed in oval panels with striped gilt border reserved on a pale pink ground. Their titles are written in blue under the base of the pieces as follows: tea-pot, "On the Trent, Derbyshire," "In Dove Dale, Derbyshire"; cream-jug, "On the Trent, Derbyshire," sugar-basin, "On the Trent, Derbyshire"; cup, "Near Anchor Church, Derbyshire"; saucer, "Near Belper, Derbyshire"; tray, "View in Dove Dale, Derbyshire." Each piece is decorated with borders of cinquefoils and stars in gold. The covers of the tea-pot and sugar-basin have gilt rings. The tray is of oblong quatrefoil form. Tea-pot, H. $5\frac{1}{2}$ in.; cream-jug, H. $3\frac{1}{2}$ in.; sugar-basin, H. 4 in.; cup, H. $2\frac{3}{8}$ in.; saucer, diam. $5\frac{1}{4}$ in.; tray, L. $13\frac{1}{4}$ in., W. $9\frac{3}{4}$ in. Compare note on No. 155.

Formerly in the William Bemrose Collection; the tea-pot illustrated in Bemrose, *Catalogue*, p. iv, the tray on plate facing p. 14; see also p. 9, No. 94 of the same work.

162. TEA-CUP, COFFEE-CUP AND SAUCER. Mark, "D" under a crown and crossed batons with six dots, also 447, in puce. About 1800. PLATE 29.

Each is decorated with a seascape with sailing ships near a coast with ruined buildings, in colours in a rectangular panel, and with formal cornflowers and stars in gold on a white band, reserved on a pale pink ground. Tea-cup, H. $2\frac{1}{2}$ in., diam. 3 in.; coffee-cup, H. $2\frac{3}{4}$ in., diam. $2\frac{5}{8}$ in.; saucer, diam. $5\frac{5}{8}$ in.

No. 447 is described in the Derby Pattern Books as "Coloured shipping, $3\frac{1}{4}$ in. square, in centre of saucer $2\frac{1}{2}$ in."; see Haslem, *Old Derby China Factory*, p. 198. The seascapes are painted by one of the brothers Brewer; compare Haslem, p. 97. A similar cup and saucer is illustrated in Binns, *First Century*, pl. xxxviii.

163. PLATE. Mark (31), "D" under a crown in greyish-blue enamel. About 1780. PLATE 29.

In the centre, within a gilt laurel-wreath, surrounded by small classical trophies in grey, is an urn hung with festoons of pink roses. The rim has a wavy edge, and is decorated with festoons of laurel in green hanging from a formal scalloped border in blue (*bleu de roi*) and gold. Diam. $8\frac{3}{4}$ in. This piece was perhaps made at Derby in the "Chelsea-Derby" period, before the closing of the Chelsea factory in 1784.

164. TWO PLATES. About 1800. PLATE 29.

In the middle, within a formal gilt border, is a river-scene with a bridge, different on each plate. The rim is decorated with interlaced festoons of beads and dots in green, red and gold hanging from gilt foliated devices. Diam. 6 in.

A heart-shaped dish with identical decoration in the Corporation Art Gallery, Derby (Felix Joseph Collection, No. 90-70), is marked with "D," a crown, and crossed batons with six dots, in puce. The landscapes appear to be by an unskilled hand imitating Boreman.

165. TWO BELL-PULLS. About 1800.

PLATE 38.

Pear-shaped, fluted at either end, with a concave band above the middle decorated with gilt rosettes in medallions reserved on a blue (*bleu de roi*) ground. L. $2\frac{3}{4}$ in.

A bell-pull with identical decoration is in the Schreiber Collection, No. 473.

166. EWER, painted by William Billingsley. About 1790. PLATE 33.

Ovoid body decorated with bouquets of flowers in natural colours in three oval panels, reserved on a dark blue ground, over which are stars and ivy-stems in gold with white berries in slight relief. Curved lip and high loop handle. Round the neck and the lower part, wreaths of formal foliage in gold. H. $13\frac{5}{8}$ in.

An ewer of the same form, with similar flower-paintings identified as by Billingsley, is in the Corporation Art Gallery, Derby.

167. TEA-POT AND COVER. Mark, "D" under a crown, and crossed batons with six dots, in red. About 1820.

Oblong, resting on four round knobs. Decorated round the lower part with a diaper of gilt husks and on the spout, shoulder and cover with conventional lilies of the valley, foliage, and formal borders in gold, and bands of dark underglaze blue. H. 6 in., L. $11\frac{3}{4}$ in.

168. MILK-JUG. Mark, "D" under a crown, and crossed batons with five dots, also 408, in gold. About 1810.

Ovoid body, curved lip, foliated loop handle. Round the body two wreaths of laurel-leaves and berries on striped bands in gold. H. 5 in.

169. TEA-CUP AND SAUCER. Marks, "D" under a crown, and crossed batons with six dots, also 33 in red, and on the saucer, 71 in puce. About 1810. PLATE 38.

Each decorated with a landscape in colours in a circular panel reserved on a ground of dark underglaze blue, over which is a symmetrical design of conventional scrolled foliage in gold. The titles of the landscapes are written underneath the pieces in red: on the cup, "In Italy"; on the saucer, "Darley Paper Mill, Derbyshire." Cup, H. $2\frac{1}{8}$ in., diam. $3\frac{1}{2}$ in.; saucer, diam. $5\frac{5}{8}$ in.

Of the same pattern as a plate figured by Bemrose (*Catalogue*, No. 106, ill. facing p. 14) with a landscape which he attributes to George Robertson.

170. TEA-CUP AND SAUCER, painted with landscapes by Daniel Lucas, senior. Marks, "D" under a crown, and crossed batons with six dots, and 33, in red, also 76, in puce. About 1825. PLATE 38.

Each decorated with a landscape in colours in a circular panel and with formal symmetrically scrolled foliage in gold. The titles of the landscapes are written underneath the pieces in red: on the cup, "In Wales"; on the saucer, "In Cumberland." Cup, H. $2\frac{1}{8}$ in., diam. $3\frac{1}{2}$ in.; saucer, diam. $5\frac{1}{2}$ in.

171. TEA-CUP AND SAUCER. Mark, "D" under a crown, and crossed batons with six dots, also on the saucer 36, in red. About 1810. PLATE 37.

Each decorated with a wide border of green strawberry-leaves on scrolled red stems and gilt festoons symmetrically arranged. Cup, H. $2\frac{1}{8}$ in., diam. $3\frac{3}{4}$ in.; saucer, diam. $5\frac{1}{2}$ in.

172. TEA-CUP AND SAUCER. Mark (32), a crown, and crossed batons, also on the saucer 25, roughly painted in red. About 1830.

PLATE 38.

Decorated with bouquets and sprays of flowers in natural colours partly painted over a wide border of wicker-pattern in relief coloured turquoise-blue. Gilt wavy edges. Cup, H. $2\frac{1}{4}$ in., diam. $3\frac{5}{8}$ in.; saucer, diam. $5\frac{5}{8}$ in.

173. COFFEE-CUP AND SAUCER. About 1820.

PLATE 37.

Decorated with a wide frieze of formal classical foliage symmetrically arranged, in red, purple, crimson, green and gold. Cup, H. $2\frac{1}{2}$ in., diam. $2\frac{1}{2}$ in.; saucer, diam. $5\frac{1}{4}$ in.

174. SET OF SIX COFFEE-CUPS AND SAUCERS, decorated with the crest of the Marquis of Hertford. Mark, "D" under a crown, and crossed batons with six dots, also 2, in red. About 1825.

PLATE 38.

Both cups and saucers have a gilt wavy edge and a broad border of wicker-pattern in relief. The badge, placed on the front of the cups and in the middle of the saucers, consists of the crest (out of a ducal coronet, or, a phoenix, in flames, proper), enclosed within a blue garter inscribed in gold, HONI . SOIT . QUI . MAL . Y . PENSE .", and surmounted by a marquis's coronet. Cups, H. $2\frac{1}{2}$ in., diam. $2\frac{3}{4}$ in.; saucers, diam. $5\frac{1}{4}$ in.

Probably made for Francis Charles, 3rd Marquis of Hertford, K.G., who succeeded his father in 1822 and died in 1842.

Formerly in the collection of Sir John Murray Scott, Bart.

175. TWO COFFEE-CUPS AND SAUCERS, decorated with a "Japan pattern" in imitation of Japanese Imari ware. Mark, 35, and on the saucers "D" under a crown, and crossed batons with six dots, in red. About 1820.

In the centre of the saucers are five bees flying above rocks and a fence. The cups and the rims of the saucers are divided into panels containing conventional flowering plants and rockwork. The decoration is painted in underglaze blue, green and red, with gilding. Cups, H. $2\frac{3}{4}$ in., diam. $2\frac{5}{8}$ in.; saucers, diam. $5\frac{1}{4}$ in.

176. SUGAR-BOX, COVER AND STAND, decorated with a "Japan pattern" in imitation of Japanese Imari ware. Marks, "D" under a crown, and crossed batons with six dots, also two small strokes, in red. About 1820.

The box is oblong, with two loop handles in the form of twisted stems, and rests on four round knobs; the stand oval. The decoration, in red, underglaze blue, green and gold, consists of conventional floral sprays on a white ground and gilt scrollwork on a blue ground, in alternating panels. Box, H. $5\frac{3}{8}$ in., L. 7 in.; stand, L. $7\frac{1}{2}$ in.

177. TWO PLATES, decorated with a "Japan pattern" in imitation of Japanese Imari ware. Mark (29), "D" under a crown, and crossed batons with six dots, also on one 37, on the other 43, in red. About 1820. The decoration, in red, underglaze blue, green and gold, consists of a garden scene with rockwork, fences, and flowering plants in a medallion in the middle, and conventional floral sprays in radial compartments on the rim. Diam. 10 in.

178. TWO PLATES. Mark, "D" under a crown, and crossed batons with six dots, also 3, in red. About 1820. PLATE 38.

In the centre is a bouquet enclosed within a blue circle, beyond which are detached sprays of flowers in natural colours. On the rim, festoons of foliage in pink hanging from a dark blue band with gilt sprigs; wavy edge. Diam. 9½ in.

179. TWO PLATES, painted with flowers by Leonard Lead. Mark, "D" under a crown and crossed batons with six dots in red. About 1830. PLATE 38.

In the middle, within a formal border in gold, is a group of flowers in natural colours resting on a stone slab. On the rim, bouquets with butterflies between. Diam. 10 in.

The decoration is similar to that of No. 194. Compare note thereon.

180. TWO PLATES. About 1820.

Decorated with a gilt conventional floral spray within a wide pink band in the middle, and with scrolled classical foliage in crimson and gold on the rim. Diam. 9½ in.

181. PLATE. Mark, 1 impressed. About 1810.

In the middle is a group of shells and seaweed painted in colours. The rim is decorated with formal scrolled foliage symmetrically arranged, in gold. Diam. 8½ in.

Doubtfully ascribed to Derby, and perhaps of Staffordshire manufacture; but compare porringer, No. 186, which has a Derby mark.

182. PLATE, painted with a landscape by Daniel Lucas, senior. Marks, "D" under a crown and crossed batons with six dots, in red, also 22 in puce. About 1810.

In the middle is a river-scene with two men fishing from a boat in the foreground, painted in colours; the title, "On the River Derwent, Derbyshire," is written in red on the back of the plate. The rim is decorated in gold with a continuous wavy stem bearing scrolled conventional foliage ending in monsters' heads. Diam. 8¾ in.

183. PLATE, painted with a landscape by Daniel Lucas, senior. Marks, "D" under a crown and crossed batons with six dots, in red, also 22 in puce. About 1810. PLATE 39.

In the middle is a landscape with a man on a horse driving sheep across a bridge in the foreground and a ruined church beyond, painted in colours; the title, "View in Westmoreland," is written in red on the back of the plate. The rim is decorated in gold with grotesque birds in six shaped panels separated by acanthus-leaves on a striped ground. Diam. 8¾ in.

184. TWO PLATES, Davenport (?) porcelain, see p. 132.

185. DISH. Marks, "D" under a crown and crossed batons with six dots, also 18, in red, and 38 in puce. About 1810.

Heart-shaped. In the middle is a mountainous landscape with a man walking on a path in the foreground and a ruined church in the distance, painted in colours; the title, "In Scotland," is written in red on the back of the dish. The rim is decorated with formal classical foliage symmetrically arranged. L. 9¾ in., W. 7¾ in.

Probably painted by George Robertson.

186. PORRINGER, COVER AND STAND. Marks, "D" under a crown and crossed batons with six dots, in gold, also on the stand, 14 in grey. About 1810. PLATE 37.

Decorated with shells and seaweed in natural colours and gilt borders. The porringer has two gilt handles formed of intertwined stems, and the cover a gilt loop. Porringer, H. $4\frac{3}{8}$ in., diam. $5\frac{1}{4}$ in.; stand, diam. 7 in.

187. INKSTAND. Mark, "D" under a crown and crossed batons with six dots in red. About 1810. PLATE 38.

In the form of an oval box resting on four gilt paws, with an angular handle at either end springing from gilt serpents' heads, and a cover surmounted by a knob in the form of a gilt bud. The cover is painted with a wreath of red may-blossoms in natural colours on a grey ground; round the sides above a band of gilt key-pattern are festoons of the same flowers tied with pink ribbons, also on a grey ground. The inside is fitted with two shaped trays and a circular pounce-pot. The ink-pot and two drawers which fitted into the lower part are missing. H. $5\frac{1}{4}$ in., L. $7\frac{3}{8}$ in.

188. PEN-TRAY. About 1820.

In the form of a trough resting on four gilt paws, with a foliated handle at either end. Inside is a mountainous landscape with a cottage near a waterfall, in colours, in an oval panel flanked by gilt swans on pedestals from which spring coiled stems of foliage and conventional hyacinths in red, blue, green, purple and gold. The outside is decorated with a scalloped turquoise-blue border from which hang classical lamps separated by sprays of loose foliage. H. $2\frac{1}{4}$ in., L. $11\frac{3}{8}$ in. The landscape is probably by Daniel Lucas, senior.

189. JUG. Mark, "D" under a crown and crossed batons with six dots, also 12, in red. About 1830.

Bulbous body, short wide cylindrical neck, curved lip, foliated loop handle. On the front, a landscape with a cottage among trees in the foreground, painted in colours, flanked by symmetrical scrolled foliage in gold. A gilt foliated stem round the neck. H. $4\frac{1}{4}$ in.

190. JUG. Mark (34), a circular band inscribed "BLOOR DERBY" enclosing a crown, printed in red. About 1830. PLATE 38.

Of the same form as No. 189, and similarly decorated. In the landscape on the front is a clump of trees beside the rocky bank of a stream with a pinnacled church tower in the distance. H. $4\frac{1}{8}$ in. Acquired from the same source as No. 189, and perhaps made as a companion to it.

191. MUG. Mark, "D" under a crown and crossed batons, also 33, in gold. About 1830. PLATE 38.

Cylindrical, with foliated loop handle. Round the top is a wide border of conventional foliage and berries and tendrils on a wavy stem in gold. On the front, in a rectangular panel flanked by formal foliage in gold, is a mountainous Italian landscape with a bridge and buildings in the foreground, painted in colours. H. $4\frac{3}{8}$ in., diam. $4\frac{1}{2}$ in.

192. FRUIT-DISH decorated in imitation of Meissen porcelain. Mark, a circular band inscribed "BLOOR DERBY" enclosing a crown, printed in red. About 1840. PLATE 38.

Circular, with slightly fluted sides. In the middle, a bouquet and detached sprigs of flowers painted in natural colours. Round the rim are four narrow panels of crimson scale-pattern edged with scrolls in slight relief, and gilt floral sprays. H. $2\frac{1}{4}$ in., diam. $9\frac{1}{8}$ in.

The painting resembles that of a tureen in the Museum (No. 3068-1901) authenticated as the work of William Pegg, who left the Derby factory in 1820 and died in 1851. The mark shows that this dish could not have been made as early as 1820, but it may have been painted by Pegg outside the factory, as he lived at Derby till his death.

193. TWO PLATES, painted with fruit by Thomas Steele. Mark, a circular band inscribed "BLOOR DERBY" enclosing a crown, printed in red. About 1830. PLATE 39.

In the middle is an eight-sided panel painted in natural colours with a basket of fruit resting on a stone pedestal. The rim is decorated with a symmetrical design of conventional vases, palmettes, and scrolled foliage in gold. Wavy edge. Diam. 9 in.

Compare a plate painted by Steele in the Museum, No. 3036-1901, formerly in the Jermyn Street Museum.

194. TWO PLATES, painted with flowers by Leonard Lead. Mark, a circular band inscribed "BLOOR DERBY" enclosing a crown, faintly printed in red. About 1840. PLATE 37.

Decorated with the same pattern as No. 179, but apparently at a later date; perhaps made to complete the set to which No. 179 belong.

195. INKSTAND WITH THREE COVERS. Mark, a circular band inscribed "BLOOR DERBY" enclosing a crown, printed in red. About 1830. PLATE 37.

The stand consists of two pen-trays resting on four gilt paws, and separated by a longitudinal ridge on which rest three fixed vase-like receptacles with covers, an oval one supported by two satyrs' masks in the middle and circular ones on either side, for pens, ink, and wafers respectively. In oval panels in the middle of the trays are views painted in colours, of a palace on the banks of a river, and a riverside road with a bridge in the distance, respectively. The greater part of the remaining surfaces is covered with gilt conventional foliage, vines and flowers in gold on a dark blue ground. At either end is a twisted loop handle. H. $4\frac{3}{8}$ in., L. $11\frac{1}{2}$ in.

196. PORRINGER WITH COVER AND STAND. Mark, on the porringer, a circular band inscribed "BLOOR DERBY" enclosing a crown, on the stand "D" under a crown, printed in red. About 1840.

The porringer is of depressed spherical form, with two small loop handles, and flat knob on the cover, the stand circular with wavy edge. The decoration consists of shaped panels bordered with gilt lines of foliated ornament in slight relief, picked out in blue enamel. Porringer, H. $3\frac{1}{8}$ in., W. $6\frac{1}{4}$ in.; stand, diam. $7\frac{1}{8}$ in.

V.—PINXTON.

A SMALL porcelain factory was set up at Pinxton, in Derbyshire, in 1796,¹ by John Coke, with the help of William Billingsley, of Derby,² who left the factory not later than 1801. In 1803 or 1804 the management passed from Coke to John Cutts. The manufacture came to an end about 1813.

The porcelain made was of varying quality. Under the supervision of Billingsley a glassy body was made similar to that produced by him later at Nantgarw.³ After his departure the paste was generally coarse and opaque. A large part of the decoration consisted of landscapes, which are usually characterised by washes of a peculiar yellowish-green and a pale salmon-red. Some of the landscapes are the work of Cutts, who afterwards went to Staffordshire and painted landscapes on porcelain at the Wedgwood factory at Etruria. The porcelain was mostly unmarked; a script "P" in various colours and certain small impressed capitals are occasionally found. The mark of a crescent and sun with rays (rendered as a star), taken from the arms of the Coke family, is also sometimes found, as on a dish (No. C. 206—1916) in the Museum Collection.

Nos. 197—202.

197. VASE, painted with two views in Dovedale.

Semi-ovoid body, high foot resting on square plinth. The views, painted in colours and enclosed in oval panels surrounded by gilt laurel leaves on either side of the body, show a pathway with a gate and a meadow, and a small cascade respectively. The remaining surface decorated with shield-like medallions, tasselled cords and formal flowers and foliage in gold. H. $5\frac{3}{4}$ in.

Formerly in the William Bemrose Collection.

¹ Jewitt, *Ceramic Art*, vol. ii, p. 136.

² Compare p. 32.

³ No. 201; compare also p. 100.

198. VASE.**PLATE 40.**

Semi-ovoid body, with two gilt handles in the form of satyrs' masks, concave shoulder and neck, high foot. On one side in an eight-sided panel is a mountainous landscape with a castle painted in colours. The remaining surface is streaked in greyish-blue and crimson, with gilt veining to imitate marble. H. $6\frac{1}{2}$ in.

199. VASE.**PLATE 40.**

Of the same form as No. 198. In an eight-sided panel on one side is a group of shells and seaweed painted in natural colours. The remaining surface of the body is covered with gilt veining in imitation of marble; the shoulder is decorated in gold with conventional floral devices in overlapping shield-like medallions. H. $6\frac{7}{8}$ in.

200. FLOWER-POT AND STAND.

Inverted, truncated, cone-shaped, with two pendant ring handles. Round the top of the pot is a frieze of flowers in natural colours against a gilt background; the remaining surface is covered with a gilt diaper-pattern. The stand is coloured to imitate marble. H. $7\frac{1}{2}$ in., diam. $7\frac{1}{4}$ in.

The flower-painting is perhaps the work of William Billingsley. The whole character of the piece is similar to that of an ice-pail in the Museum (No. 308-1869), with flowers stated to have been painted by him; compare Haslem, *Old Derby China Factory*, p. 62.

201. BEAKER.**PLATE 40.**

Inverted truncated cone-shape. On one side is a landscape with a large tree in the foreground, painted in colours. Inside the rim, a formal border in pink and gold. H. $4\frac{1}{8}$ in., diam. $3\frac{1}{2}$ in.

This piece has a glassy, translucent paste and was probably made before Billingsley left the factory; compare a plate in the Museum, No. 3081-1901, and the note thereon in *Catalogue of the Museum of Practical Geology*, J. 102, p. 256.

Formerly in the William Bemrose Collection. See Bemrose, *Catalogue*, p. 27, No. 301.

202. TEA-SERVICE, consisting of tea-pot with cover and stand, sugar-basin and cover, milk-jug, slop-basin, six tea-cups, six coffee-cups, six saucers and two plates.**PLATE 41.**

The tea-pot and stand, sugar-basin, and milk-jug are of oval section. The decoration consists of gilt lines round the edges, and of river-scenes and other landscapes, one or more on each piece, some of an Italian, others of an English, character, mostly with mills, cottages, or other buildings, painted in colours. The tea-pot has also conventional sprays of flowers in gold on the spout, and the sugar-basin a monster's mask with a ring hanging from its mouth in relief at either end. Tea-pot, H. $6\frac{7}{8}$ in., L. $10\frac{3}{4}$ in.; stand, L. $7\frac{3}{8}$ in.; sugar-basin, H. $5\frac{1}{2}$ in., L. $6\frac{1}{2}$ in.; milk-jug, H. $5\frac{1}{4}$ in., L. $5\frac{3}{4}$ in.; slop-basin, H. $3\frac{1}{8}$ in., diam. $3\frac{3}{4}$ in.; tea-cups, H. $2\frac{3}{8}$ in., diam. $3\frac{1}{8}$ in.; coffee-cups, H. $2\frac{3}{8}$ in., diam. $3\frac{1}{8}$ in.; plates, diam. 9 in.

203. PAIR OF BULB-POTS, Staffordshire porcelain [see p. 148].

VI.—WORCESTER.

THE porcelain works at Worcester originated in 1751, as the result, it is generally supposed, of experiments carried out by Dr. John Wall, physician, and William Davis, apothecary.¹ There is good reason to believe that the use of soapstone (steatite), the distinctive ingredient in the paste of Worcester porcelain, was suggested to Dr. Wall by someone connected with the manufacture of porcelain already being conducted at Lowdin's glasshouse, Bristol; from a recently discovered advertisement we learn that in 1752, the proprietors of the latter "are now united with the Worcester Porcelain Company, where for the future the whole Business will be carried on."² The manufacture was financed by a company of fifteen partners. Davis was appointed manager, and remained in that position until he died in 1783. Dr. Wall was actively concerned with the business till 1766, the date of his death. In 1783 the company was dissolved, and the business was bought by their London agent, Thomas Flight, for his two sons, Joseph and John. The latter died in 1791, and in 1792, when Martin Barr was taken into partnership by the former, the title of the firm became Flight and Barr. This style was subsequently changed to Barr, Flight and Barr, in 1807, when Martin Barr, junior, became a partner; on the death of Martin Barr, senior, in 1813, his son George Barr, joined the firm, and the title Flight, Barr and Barr was adopted, continuing until 1840.

A second factory was established at Worcester in 1786 (for the first few years for enamelling only, not for making porcelain), by Robert Chamberlain and his son, who had left the original factory in 1783, and this was carried on by the Chamberlain family until 1840, in which year the rival firms were amalgamated. The new

¹ Binns, *Century of potting*, p. 29.

² Pountney, p. 203; Hobson, *Worcester Porcelain*, p. 14. See also p. 109 below.

partnership was continued until 1847, when the earlier factory was abandoned; the manufacture was thenceforward continued on the premises of Messrs. Chamberlain. In 1848 Walter Chamberlain and John Lilly became proprietors; in 1850 the latter was succeeded by his son, and W. H. Kerr joined the firm. In 1852 the firm became Kerr and Binns, and in 1862 the still existing Worcester Royal Porcelain Company was established.

The Worcester porcelain of the first few decades, of which soapstone was an essential ingredient, shows a bluish-green tone by transmitted light, and is covered with a remarkably even close-fitting glaze. After 1800 other bodies appear to have been experimented with, to be superseded gradually by that of modern Staffordshire porcelain; it is proved, however, by the analysis of a dated medallion in the Museum (No. C. 699-1920), that a soapstone body continued to be made at the Flight and Barr factory at least as late as 1823¹.

A large group of pieces is known to collectors of which the origin has long been a matter of dispute. They are distinguished by a body and glaze resembling alike those of the Bristol porcelain of Lowdin's factory and those of the earliest identified productions of Worcester. They usually bear marks incised before glazing—either a saltire cross or one or two short strokes, and sometimes in addition a variety of painted marks, such as No. 5 on Pl. 95, in blue under the glaze or in black or red over it.² Their decoration usually consists of Chinese figures or flowers, in blue or colours. Certain forms are characteristic, such as a mug with spreading base,³ a jug with lip and scroll handle,⁴ and a leaf-moulded sauce-boat.⁵ The painting in some cases appears to

¹ See Eccles and Rackham, *Analysed Specimens*, pp. 17, 38.

² Other marks are an arrow traversing a ring in black, which occurs in red on a mug in the Museum (No. C. 117-1915) decorated with the Reynolds pattern of Worcester, and in underglaze blue on a blue and white sauce-boat (No. 3882-1853). Another sauce-boat of this class in a private collection has a mark resembling a "d" in underglaze blue; the same mark is found on a Worcester vase (No. 38) in the Schreiber Collection. Yet another mark is one resembling a crotchet in music, in black.

³ Such as No. 26.

⁴ Such as No. 788 in the Schreiber Collection.

⁵ Nos. 30-32.

be by an artist whose work is also found on the opaque white glass made at Bristol. Another feature which has been observed on wares of this group is a short incision cut with a sharp-bladed tool on the inner side of the foot-ring. Whilst the precise origin of this group yet remains to be established, it seems to have some connection alike with the porcelain bearing the mark of Lowdin's factory at Bristol and with the earliest Worcester; there is reason, therefore, to conjecture that they may have been made either during the last stages of the former factory or at Worcester, possibly from some special composition indicated by the incised cross and stroke marks, about 1752, during the amalgamation of the two firms. The pieces in the Collection belonging to this group¹ are described on pp. 59 and 60.

The styles of decoration adopted may be followed by the help of certain dated pieces. A tureen bearing the date 1751² shows that during the first decade small landscapes or sprays of flowers in the Chinese style, simply painted in underglaze blue or in colours, were combined with moulded panel ornament of rococo scrollwork in relief suggested by the silversmiths' work of the period; the decoration at this stage followed closely on the lines of that of the earlier Bristol porcelain. About 1756 transfer-printing from copper-plates over the glaze, in black and various shades of red and purple, was introduced, probably by the well-known engraver Robert Hancock (b. 1730, d. 1817).³ Porcelain so decorated in black was known at the time as "jet-enamelled"; sometimes the transfer-prints were subsequently painted over with washes of enamel colours.⁴ The designs for the engraved plates were largely borrowed from prints after painters

¹ Nos. 26, 30-32. In the Schreiber Collection Nos. 84, 106, 564, 788 belong to this class; the last-named bears, in addition to a stroke, what appears to be a script "L" incised under the base, possibly in reference to Lowdin, the proprietor of the glasshouse at which the Bristol manufacture was carried on. Many of these pieces have been in the past erroneously ascribed to Bow (compare *Burlington Magazine*, xxv, p. 39); the presence of soapstone in the composition found on analysis of a defective mug in the Museum (No. C. 253-1915) belonging to the group rules out that factory as the place of origin. Compare Eccles and Rackham, *Analysed Specimens*, p. 16.

² Hobson, *Worcester Porcelain* pl. xvi, fig. 4.

³ Nos. 223, 287, 288.

⁴ No. 216.

of the period, from topographical views,¹ or from the fantastic compositions, chiefly in pseudo-Chinese style, of Jean Pillement. Others were printed in the drawing-books of the period, such as *The Ladies' Amusement*, published by Robert Sayer, of which a copy is preserved in the library of the Museum. The prints by Hancock are frequently signed with his name or initials, sometimes accompanied by an anchor, the rebus of Josiah Holdship, one of the proprietors of the factory, who until 1759 seems to have been particularly concerned with the printing department. Hancock left the works in 1774. Printing under the glaze in cobalt-blue was probably introduced before 1760.

Two jugs belonging to the Corporation of Worcester, dated 1757, and moulded with overlapping leaves, indicate the advance towards a more ambitious style of decoration. The influence of Meissen porcelain, with its naturalistic flower-painting in enamel colours, begins to make itself felt. The engagement of decorators from the Chelsea factory about 1768 was the beginning of a period of great prosperity to which the finest productions belong. Rich coloured grounds, such as the dark underglaze powdered blue,² the scale-pattern in the same colour,³ apple-green,⁴ claret-colour or marone,⁵ and salmon-red,⁶ now make their appearance, with polychrome figure-subjects, flowers, exotic birds or insects in reserved compartments, and sumptuously gilt scrollwork borders. The simple Oriental motives of the earlier period are succeeded by complex panelled designs⁷ suggested for the most part by Japanese Imari ware. This phase of the manufacture is exemplified by the punch-bowl with the arms of the Marquis of Ely, made before 1770, and a mug made in that year, both in the Schreiber Collection, and by a vase with a figure-subject on a dark blue ground, dated 1769, in the Dyson Perrins Collection.⁸

About 1775 a transition set in to the pseudo-classical manner of the Louis XVI period, which is reflected in the gilt service

¹ No. 287.

⁴ Nos. 265, 275.

⁷ Nos. 204, 226, 227, etc.

² No. 264.

⁵ Nos. 233, 273.

³ Nos. 262, 263, 289.

⁶ Nos. 204, 243.

⁸ Hobson, *Worcester Porcelain*, pl. lxxxiv.

(No. 217) and three mugs (Nos. 291, 292, 294). Under the early Flight management a formal type of simple decoration in blue and gold was much in vogue, appearing also in the early stages of the Chamberlain factory; ¹ various "Japan patterns" adapted from Imari porcelain were also much used at this time in both factories. ² About 1800 stipple-printing was introduced. ³ Early in the 19th century a reversion to a more elaborate style ensued, which is seen in a skilful but excessive use of pictorial enamel painting; minutely-finished landscapes and figure-subjects and naturalistic flower-paintings were combined with an excessive use of rich gilding. An exception to this practice of over-decoration is provided by a type of delicately-coloured compositions in the manner of Raphael's arabesque designs and the wall-paintings of Roman villas, which was occasionally adopted at the Flight and Barr works. ⁴ The paintings of several artists of this period can be identified, such as Thomas Baxter, ⁵ son of a London china-painter, ⁶ who was skilled in painting figure subjects, worked at the original factory from 1814 to 1816, then moved to the Swansea works, and returned to Worcester in 1819, working for both factories till his death in 1821; Davis, ⁷ who also worked at both factories, painting exotic birds in imitation of earlier decorators; and John Barker, ⁸ a skilled painter of shells at the Flight and Barr works. At the rival establishment Humphrey Chamberlain, junior, had a reputation for minute rendering of figures and sporting subjects. ⁹ His brother Walter is the reputed painter of a floral panel (No. 358). The leading artist after the formation of the existing Company in 1862 was Thomas Bott (d. 1870), whose distinctive manner of decoration is exemplified by a plate in the Collection (No. 381).

¹ Nos. 245, 369, 370. ² Nos. 314, 320, 348, 359, etc. ³ No. 328. ⁴ Nos. 295, 332.

⁵ Nos. 304, 376, 377. Other pieces such as Nos. 299, 304, painted in his style but lacking his skill of handling, are probably to be attributed to his pupils.

⁶ A water-colour drawing, dated 1810, by Baxter of his father's china-decorating studio at No. 1 Goldsmith Street, Gough Square, Fleet Street, is in the Museum (No. 782-1894); it is reproduced in Dillon, *Porcelain*, pl. xlvii. ⁷ Nos. 326, 327. ⁸ Nos. 301, 302, 335. ⁹ No. 372.

The three best-known Worcester marks, used before 1783, are the crescent, the letter "W,"¹ and an imitation of a Chinese seal-character somewhat resembling the Union Jack, known as the "fretted square."² The two last are always, the crescent generally, painted in blue under the glaze, the crescent being in exceptional cases painted over the glaze in enamel colours or in gold.³ The crescent is also sometimes printed in blue, either in outline or horizontally shaded. Other marks which also occur during the early period are imitations of Chinese characters,⁴ of the crossed swords of Meissen (accompanied by the numerals 9 or 91),⁵ and of the double L of Sèvres, and various workmen's marks, such as those on Nos. 282, 283.

After 1783 various names or initials were adopted corresponding with the changes of partnership in the two firms, sometimes, with the addresses of their London agents. At the original factory the crescent continued in occasional use after 1783, either alone⁶ or accompanied by the name "Flight." From 1792 to 1807 the usual mark was "Flight and Barr," under a crown, painted; during the same period a lightly incised "B,"⁷ sometimes accompanied by a crescent,⁸ was scratched on some of the wares. This latter mark occurs (as on No. 337) in combination with an overglaze mark of the next period, presumably on wares made in the earlier, but not decorated until the later, period. From 1807 till 1813 the marks were "BFB" under a crown impressed,⁹ or the full title of the firm (Barr, Flight and Barr), with or without their London address, written¹⁰ or printed,¹¹ for the most part in red; these marks were generally accompanied by an announcement of royal patronage, with the titles "Prince of Wales"¹² and "Prince Regent"¹³ respectively before and after the establishment of the Regency in 1811. In 1813 the impressed mark was altered to "FBB" under a crown,¹⁴ the printed and written marks being also

¹ Nos. 230, 263.

⁴ Nos. 226, 278.

⁷ Nos. 321, 323.

¹⁰ Nos. 295, 337, etc.

¹³ Nos. 331, 340.

² Nos. 209, 220, 225, etc.

⁵ Nos. 216, 242.

⁸ Nos. 318, 320, etc.

¹¹ Nos. 330, 331.

¹⁴ Nos. 297, 299, etc.

³ No. 279.

⁶ Nos. 313, 314.

⁹ Nos. 330, 331, etc.

¹² No. 330.

changed conformably with the new style of the firm, Flight, Barr and Barr ;¹ these marks remained in use till 1840, indication of the patronage of the Prince Regent,² denoting pieces made before his accession to the throne in 1820 as George IV.

At the Chamberlain factory the earliest mark was the name "Chamberlain Worcester,"³ written generally in red. Printed marks⁴ were introduced later. The addresses of the London house of the firm were sometimes added, "63 Piccadilly" from 1814 to 1816, "155 New Bond Street" from 1816 till 1840 ;⁵ the addition to the latter address of "No 1 Coventry Street" occurs on porcelain made during the amalgamation of the two firms as Chamberlain and Company,⁶ from 1840 till 1845, when the Coventry Street house was given up. The name of the firm continued in use in various forms till 1852. Under Kerr and Binns (1852-1862) a mark was adopted composed of four W's within a circle, surrounding a crescent with 51 between its horns,⁷ either printed or impressed ; the same mark with the addition of a crown has been in use since 1862. From 1852 to 1862 a shield with the initials "K & B" was printed on pieces of exceptional character, numbers indicating the date being added by hand in one quarter.⁸ An elaborate mark specially designed was printed on porcelain made for Queen Victoria, as on a service made in 1861 of which a plate is included in the Collection.⁹

§ I. EARLY PIECES ATTRIBUTED TO WORCESTER.

Nos. 26, 30-32.

26. MUG. Painted in blue and red. Mark (5), a symbol of uncertain significance, in blue. About 1752. PLATE 42.

Cylindrical, with spreading base and grooved loop handle. Painted with a Chinaman crossing a bridge, a willow, bamboos, and a bird. H. $5\frac{7}{8}$ in., diam. $4\frac{1}{2}$ in.

See p. 54 above.

¹ Nos. 296, 297, etc.

⁴ Nos. 361, 363, etc.

⁷ Nos. 380, 381.

² No. 296.

⁵ Nos. 363, 364.

⁸ No. 379.

³ Nos. 348, 349, etc.

⁶ No. 361.

⁹ No. 381.

30. PAIR OF SAUCE-BOATS. About 1752.

Moulded in the form of narrow overlapping leaves springing from a coiled stalk forming the handle. Small fruit in relief also spring from the stalk. The edges and mid-ribs of the leaves are picked out in green and crimson respectively; small insects are painted on the outside and a spray of flowers inside in natural colours. H. 5 in., $4\frac{3}{4}$ in.; L. $8\frac{3}{4}$ in., $8\frac{5}{8}$ in., respectively.

These and the four following sauce-boats are of a model frequently met with, copied from a Meissen original.¹ They are sometimes² marked with an arrow traversing a ring in black, a mark which occurs in red on a mug in the Museum (No. C. 117-1915) decorated with the Reynolds pattern,³ and in underglaze blue on a blue and white sauce-boat (No. 3882-1853) of a different model. Other sauce-boats of the same shape in private collections have marks resembling respectively a pentagon with dots (in brown) and a "d" in blue, the latter mark being that of a Worcester vase (No. 38) in the Schreiber Collection; a mark resembling a crotchet in music also occurs.

31. PAIR OF SAUCE-BOATS. About 1752.

PLATE 42.

Similar in form to No. 30. Painted outside with scattered sprays of flowers and inside with a bouquet in natural colours. Brown edge. Each, H. $4\frac{3}{4}$ in., L. $8\frac{1}{2}$ in.

32. PAIR OF SAUCE-BOATS. About 1752.

Of the same form as No. 30. Painted outside with detached sprays of flowers and butterflies and inside with a single spray in natural colours. Brown edge. H. $4\frac{1}{2}$ in., 4 in.; L. $7\frac{1}{2}$ in., $7\frac{3}{8}$ in., respectively.

§ II. FIRST PERIOD—VASES AND DECORATIVE PIECES.

Nos. 204-207.

204. PAIR OF VASES decorated in the style of Japanese Kakiyemon porcelain. About 1770.

PLATE 43.

Hexagonal with rounded shoulder, short neck and domed cover; the sides are decorated alternately with grotesque dragons or birds amongst flowering plants of Oriental character in colours, and with a chrysanthemum badge set in the midst of a gilt diaper-pattern on a salmon-red ground. The covers similarly decorated. The panels on the shoulder are alternately filled with close red foliage and sprays of flowers in colours. Gilt rococo scrollwork on the neck. H. $11\frac{1}{4}$ in., $11\frac{3}{8}$ in., respectively.

Formerly in the Hugh Owen Collection. Exhibited at the Bristol Exhibition, 1861, and at the Special Exhibition of Works of Art in the South Kensington (Victoria and Albert) Museum in 1862, see *Catalogue*, p. 310, Nos. 3659, 3660.

¹ Compare Brüning, *Porzellan*, Abb. 47.

² *E.g.*, Nos. C. 2598-1910 and 3244-1853 in the Museum. Other marks on sauce-boats of this type are also recorded, amongst them a mark similar to that on No. 283, ascribed to Worcester; see Chaffers, p. 931.

³ Compare No. 225 below.

205. PAIR OF VASES. About 1770.

PLATE 44.

Hexagonal, beaker-shaped, with a border round the rim of open basketwork, studded with blue flowers at the points of intersection. Above a row of projecting shell-like ornaments are two handles in the form of female masks from which are suspended festoons of flowers tied with pink ribbons applied in full relief. Butterflies and other insects are painted in the intervals of the festoons. The lower part painted with bouquets in natural colours. Round the base at each angle are scrolls in relief. Each, H. $8\frac{3}{4}$ in., W. $6\frac{1}{4}$ in.

Similar in style to a vase in the Schreiber Collection, No. 43, which is impressed with the mark "TO," believed to be that of the modeller Tebo, who presumably modelled the masks.

Formerly in the Alfred Trapnell Collection.

206. PAIR OF BOWLS, Bristol porcelain, [see p. 112.]

207. PAIR OF PEDESTALS. About 1780.

PLATE 56.

Cylindrical, painted with festoons of flowers in natural colours between two borders of formal ornament in gold. H. $3\frac{1}{4}$ in., $3\frac{1}{8}$ in., diam. $2\frac{1}{2}$ in., $2\frac{3}{8}$ in. respectively.

§ III. FIRST PERIOD—PIECES FOR DOMESTIC USE.

Nos. 208–294.

208. COFFEE-POT AND COVER. About 1760.

PLATE 44.

Pear-shaped body, long spout, loop handle, flower applied in relief on the cover. Painted with loose sprays of flowers in natural colours and border of feathery scrollwork in purple. H. 8 in.

209. COFFEE-POT AND COVER, decorated in imitation of Japanese Imari porcelain. Mark, a fretted square in blue. About 1760. PLATE 57.

Of the same shape as No. 208. Decorated with sprays of *prunus*-blossom and conventional flowering plants in colours and gold. H. $8\frac{1}{2}$ in.

210. TEA-POT AND COVER, painted in blue in imitation of Chinese porcelain. Mark (43), a small dagger in blue. About 1755. PLATE 56.

Globular body, painted on either side with the same landscape with pavilions and trees. Round the edge of the cover and shoulder, a narrow border of diaper ornament. H. $4\frac{3}{8}$ in.

211. TEA-POT AND COVER. About 1770.

PLATE 56.

Globular body, flower applied in relief on the cover. Body and cover are divided into petal-shaped panels of wavy outline painted with sprays of flowers alternately in underglaze blue and enamel colours. H. $5\frac{5}{8}$ in.

The arrangement of the design is of Oriental origin; compare a Japanese cup in Hobson, *Worcester Porcelain*, pl. xxxi, No. 2; also a Chinese cup and saucer in the Museum, No. C. 66–1916.

212. TEA-POT AND COVER. About 1770.

Of the same form as No. 211; flower on cover. Painted with small bouquets and sprays of flowers in colours. H. $5\frac{1}{4}$ in.

213. TEA-POT AND COVER, decorated in imitation of Chinese porcelain. About 1770. PLATE 46.

Of the same form as No. 211; flower on cover. Decorated with groups of Chinese figures with tables and vases printed in black outline filled in with enamel colours and gold. Formal borders in red and gold round the edge of the cover and shoulder. H. $5\frac{1}{2}$ in.

214. TEA-POT AND COVER. About 1770. PLATE 56.

Barrel-shaped body, flat cover with applied flower; fluted spout and wavy handle. Painted with sprays of flowers in natural colours. H. 5 in.

215. TEA-POT AND COVER. About 1780.

Barrel-shaped with rounded shoulder, small knob on the cover, the spout fluted at the lower end. Decorated with detached sprays of flowers and floral sprigs in gold. H. $5\frac{5}{8}$ in.

216. TEA AND COFFEE SERVICE consisting of a tea-pot with cover and stand, tea-poy and cover, sugar-basin and cover, slop-basin, spoon-tray, six tea-cups, six coffee-cups, six saucers and two cake-plates, decorated with transfer-prints in purple painted over in colours. Mark, on the slop-basin, tea-cups and saucers, crossed swords with 9 between the blades, in underglaze blue. About 1770. PLATE 47.

Tea-pot of the same form as No. 211, circular stand and oval spoon-tray, with moulded ornament of the Blind Earl's pattern (compare No. 219); both tea-cups and coffee-cups have handles; an applied flower, coloured after nature, on the covers of the tea-pot and sugar-basin, gilt edges. The printed designs comprise, amongst smaller prints of ruins and buildings, the following subjects: the landscape with a bridge after an engraving by Vivares, published in 1752, seen on one of the set of plates, No. 259; a lady and two gentlemen near a ruined columned rotunda; a peasant woman and a man conversing beside a classical fountain; a man at a similar fountain near a ruined arch; a shepherdess drawing water from a well, with two sheep; a view of an inn with two men, in the Dutch manner; two men in classical dress before a figure of Minerva, adapted from a detail in an engraving by Francis Vivares, after a drawing by Busiri, from a painting by T. Smith, published by J. Boydell in 1769, and entitled "The Sepulchre of Cecilia Metella Crassi upon the Appian Way; Two Miles from Rome;" two other men in similar garb near a round temple; a half-nude man reclining amongst ruins; a man drawing and a woman near a statue beneath a four-columned structure; a man before an equestrian statue; another seated near a ruin with terminal figures; two wayfarers near a large stone urn; a statue of Mercury amongst columns; a dog drinking at a stream near a statue of a lion; a globe beneath a tree; an angler near a pyramid; two men in classical dress walking near a ruin with two statues; an angler seated near an obelisk; a man with a staff pointing towards a bearded statue under an arch; two men approaching a monumental urn surrounded by cupids. Tea-pot, H. $6\frac{1}{4}$ in.; stand, diam. $5\frac{5}{8}$ in.; tea-poy, H. $5\frac{5}{8}$ in.; sugar-basin, H. 5 in.; slop-basin, H. 3 in., diam. $6\frac{3}{8}$ in.; spoon-tray, L. $6\frac{5}{8}$ in.; tea-cups, H. $1\frac{7}{8}$ in., diam. $3\frac{1}{4}$ in.; coffee-cups, H. $2\frac{1}{2}$ in., diam. $2\frac{3}{8}$ in.; saucers, diam. $5\frac{1}{4}$ in.; cake-plates, diam. $7\frac{1}{4}$ in.

217. PORTION OF A TEA AND COFFEE SERVICE consisting of a tea-pot with cover and stand, tea-poy and cover, spoon-tray, four tea-cups and saucers, two coffee-cups and saucers, and a cake-plate, with gilt decoration. About 1780. PLATE 48.

Barrel-shaped fluted tea-pot, stand hexagonal, spoon-tray oblong hexagonal, with fluted rim, cups, saucers and plate fluted, with scalloped edge; a flower applied on the cover of the tea-pot and tea-poy. The decoration consists of festoons and wreaths of laurel, enclosing star-like rosettes, Tea-pot, H. $5\frac{3}{8}$ in.; stand, W. $5\frac{3}{4}$ in.; tea-poy, H. $6\frac{1}{4}$ in.; spoon-tray, L. $6\frac{1}{8}$ in.; tea-cups, H. $1\frac{3}{4}$ in., diam. $3\frac{1}{4}$ in.; coffee-cups, H. $2\frac{1}{4}$ in., diam. $2\frac{1}{4}$ in.; saucers, diam. $5\frac{1}{4}$ in.; cake-plate, diam. $8\frac{1}{4}$ in.

218. TEA-SERVICE consisting of a tea-pot and cover, milk-jug, tea-poy and cover, slop-basin, five tea-cups and saucers and a cake-plate. Mark on all except two saucers, an open crescent in blue. About 1775. PLATE 48.

The pieces are of the same form as those of the service No. 217. The decoration consists of medallions on the sides or in the centre of the pieces, with a classical urn festooned with flowers within a turquoise-blue husk-pattern wreath, of bunches of fruit and insects in natural colours, and of formal borders in blue (*bleu de roi*) and gold. One of the cups has been replaced by a cup of very similar design, with a landscape in place of the urn. Tea-pot, H. $5\frac{1}{4}$ in.; milk-jug, H. $4\frac{1}{8}$ in.; tea-poy, H. $6\frac{5}{8}$ in.; slop-basin, H. 3 in., diam. $6\frac{5}{8}$ in.; cups, H. $1\frac{3}{4}$ in., diam. $3\frac{1}{2}$ in.; saucers, diam. $5\frac{1}{4}$ in.

219. STAND FOR A TEA-POT. About 1765. PLATE 56.

Circular with scalloped rim; moulded with rose foliage and two rose-buds, the stalk of which forms a loop handle. Painted with a bouquet and sprigs of flowers and a butterfly in natural colours. W. $6\frac{1}{4}$ in.

This relief pattern, known as the "Blind Earl's pattern," is popularly supposed to have been designed expressly for the Earl of Coventry, who became blind in 1779, see Binns, *Century of Potting*, p. 96; as shown by Hobson, however (*Worcester Porcelain*, p. 47), though a service of the pattern may have been ordered by the earl, it was in existence long before the date named, and was used at Bow and Chelsea as well as at Worcester.

220. TEA-POY. Mark, a fretted square in blue. About 1760. PLATE 56.

Fluted ovoid body, spreading base, short cylindrical neck; the cover missing. Painted with a bouquet and detached sprigs of flowers in natural colours. H. $4\frac{3}{4}$ in.

Formerly in the collection of Mr. Arthur Rokeby Price.

Illustrated in Hobson, *Worcester Porcelain*, p. 132.

221. SUGAR-BASIN AND COVER. Mark, a crescent in blue. About 1770. PLATE 54.

Nearly cylindrical, with low convex cover on which is an applied flower. Each piece decorated with a small landscape in colours in a circular medallion enclosed by a formal border and with festoons of fruit in natural colours springing from a scroll-edged border in blue (*bleu de roi*) and gold; butterflies painted in the intervals of the design. H. $5\frac{1}{8}$ in.

222. SUGAR-BASIN AND COVER. About 1775. PLATE 54.

Of the same form as No. 221. Decorated with festoons of turquoise-blue drapery with gilt fringe hanging from a narrow gilt border. H. 5 in.

223. THREE TEA-CUPS AND SAUCERS decorated with a print in black after a French original of the subject known as "*L'Amour*," from a plate by Hancock. About 1760. PLATE 56.

The print represents a gallant on a garden seat beside a lady whose hand he is kissing, a maid standing behind, and a fountain with a statue of Neptune in his chariot in the background. The cups have no handles. Cups, H. $1\frac{3}{4}$ in., diam. 3 in.; saucers, diam. $4\frac{3}{4}$ in.

For the prints see Hobson, *Worcester Porcelain*, p. 73; also Ballantyne, p. 5, where reference is made to a print by a French engraver with French verses beneath, from which the subject is copied.

224. TEA-CUP AND SAUCER. About 1770.

Both pieces decorated with a wide band of reeding and with borders in apple-green edged with formal designs in gold. The cup has no handle. Cup, H. $1\frac{3}{4}$ in., diam. 3 in.; saucer, diam. $4\frac{5}{8}$ in.

225. TEA-CUP AND SAUCER. Mark, a fretted square in blue. About 1770. PLATE 57.

The design consists of radial bands of powder blue forming four panels filled in alternately with floral sprays and with a bird perched among flowering plants on a rock, the latter copied from Japanese porcelain. Cup, H. $1\frac{7}{8}$ in., diam. $3\frac{1}{4}$ in.; saucer, diam. $5\frac{1}{8}$ in.

The pattern is known as the "Reynolds pattern," being the same as that of a service said to have been made for Sir Joshua Reynolds; see Hobson, *Worcester Porcelain*, pl. XXXIV and p. 61.

226. TEA-CUP AND SAUCER decorated in imitation of Japanese Imari porcelain. Mark, four simulated Chinese characters within a double circle, in blue. About 1770. PLATE 57.

The decoration consists of conventional half-chrysanthemums with petals diversely coloured red, green and blue, and blue discs diapered in gold. Cup, H. $1\frac{7}{8}$ in., diam. $3\frac{1}{4}$ in.; saucer, diam. $5\frac{1}{8}$ in.

227. TWO TEA-CUPS AND SAUCERS decorated in imitation of Japanese Imari porcelain. Mark, a fretted square in blue. About 1770. PLATE 57.

The decoration consists of four radial powder-blue bands forming panels filled in with conventional flowering plants in two alternating designs. Cups, H. $1\frac{7}{8}$ in., diam. $3\frac{1}{4}$ in.; saucers, diam. 5 in.

228. TEA-CUP AND SAUCER. About 1770. PLATE 56.

Fluted with scalloped edge. Decorated with groups of fruit in natural colours, and festooned gilt scrollwork. Cup, H. $1\frac{7}{8}$ in., diam. $3\frac{1}{4}$ in.; saucer, diam. $5\frac{3}{8}$ in.

229. TEA-CUP AND SAUCER. About 1770.

Of the same form as No. 228, decorated with a formal looped border on a turquoise-blue band and groups of fruit in natural colours. Cup, H. $1\frac{3}{4}$ in., diam. $3\frac{1}{4}$ in.; saucer, diam. $5\frac{3}{8}$ in.

230. TEA-CUP AND SAUCER. Mark, "W" in blue. About 1770.

Of the same form as No. 228, decorated with festoons of flowers in colours hanging from a blue (*bleu de roi*) border edged with gilt scrolls. Cup, H. $1\frac{7}{8}$ in., diam. 3 in.; saucer, diam. $5\frac{1}{4}$ in.

231. TEA-CUP AND SAUCER. Mark, an open crescent in blue. About 1770.

Of the same form as No. 228, decorated with bouquets and sprigs of flowers in natural colours below a border consisting of a wavy foliated stem in gold on a blue (*bleu de roi*) band; inside the cup and in the middle of the saucer is a spray within a circle of turquoise-blue husk-pattern. Cup, H. $1\frac{7}{8}$ in., diam. $3\frac{3}{8}$ in.; saucer, diam. $5\frac{3}{8}$ in.

232. TWO TEA-CUPS AND SAUCERS. About 1770. PLATE 54.

Nearly similar in form to No. 228. Decorated with sprays of flowers in overglaze blue enamel and borders of scrollwork and diaper-pattern in gold. Cups, H. 2 in., diam. 3 in.; saucers, diam. $4\frac{7}{8}$ in.

233. TEA-CUP AND SAUCER. Mark, a fretted square in blue. About 1770. PLATE 56.

Fluted with wavy rim, the cup without handle. The flutes are coloured so as to form radial bands of marone and turquoise-blue alternately, over which are laid festoons of flowers in gold. Cup, H. $1\frac{5}{8}$ in., diam. 3 in.; saucer, diam. $4\frac{5}{8}$ in.

234. COFFEE-CUP AND SAUCER. Mark, a fretted square in blue. About 1770.

Similar in form to No. 233, and decorated in the same manner. The cup has a loop handle. Cup, H. 3 in., diam. $2\frac{7}{8}$ in.; saucer, diam. $5\frac{1}{4}$ in.

235. TEA-CUP, COFFEE-CUP AND SAUCER. About 1770.

Fluted, with scalloped edge; decorated with trellis-work and festoons of hop conventionally treated, between borders of scale-pattern on turquoise-blue bands. Tea-cup, H. 2 in., diam. 3 in.; coffee-cup, H. $2\frac{1}{2}$ in., diam. $2\frac{1}{4}$ in.; saucer, diam. $5\frac{3}{8}$ in.

The pattern is a variety of the "hop trellis" pattern copied from Sèvres porcelain.

236. TEA-CUP, COFFEE-CUP AND SAUCER, decorated in imitation of Japanese Imari porcelain. About 1770.

Of the same form as No. 235. Decorated with irregular panelled design of dragons, *prunus*-blossom, chrysanthemum badges and diaper in colours and gold. Tea-cup, H. $1\frac{3}{4}$ in., diam. $3\frac{1}{4}$ in.; coffee-cup, H. $2\frac{1}{2}$ in., diam. $2\frac{1}{2}$ in.; saucer, diam. $5\frac{1}{4}$ in.

237. COFFEE-CUP AND SAUCER. About 1760.

Each decorated with a print in black, painted over in colours, of three Chinese figures with two buffaloes in a rocky landscape. Cup, H. $2\frac{1}{4}$ in., diam. $2\frac{1}{8}$ in.; saucer, diam. $4\frac{5}{8}$ in.

Compare Owen, p. 246.

238. COFFEE-CUP AND SAUCER. The saucer about 1770.

Fluted with scalloped edge; decorated with a formal looped border on a turquoise-blue band, below which are festoons of flowers in natural colours hung on conventional trellis designs. Cup, H. $2\frac{5}{8}$ in., diam. $2\frac{3}{8}$ in.; saucer, diam. $5\frac{1}{4}$ in.

The cup appears to be of later date made to match the saucer.

239. COFFEE-CUP AND SAUCER. About 1770.

Of the same form as No. 238. Decorated with a border of various diaper patterns on a turquoise-blue band edged with gilt scrolls and with small sprays of flowers partly in colours and partly in purple monochrome. Cup, H. $2\frac{5}{8}$ in., diam. $2\frac{1}{2}$ in.; saucer, diam. $5\frac{3}{8}$ in.

240. THREE COFFEE-CUPS AND SAUCERS. Mark, a crescent in blue. About 1770.

Of the same form as No. 238. The decoration is the same as that of the tea-cup No. 231. Cups, H. $2\frac{1}{2}$ in., diam. $2\frac{1}{2}$ in.; saucers, diam. $5\frac{1}{4}$ in.

241. COFFEE-CUP AND SAUCER. Mark, an open crescent in blue. About 1770.

Of the same form as No. 238. On the front of the cup and the rim of the saucer is a small landscape in colours in a medallion enclosed by a border of turquoise-blue husk-pattern. The remaining surface is decorated with insects and bouquets in natural colours below a formal border in blue (*bleu de roi*) and gold. Cup, H. $2\frac{1}{2}$ in., diam. $2\frac{1}{2}$ in.; saucer, diam. $5\frac{1}{4}$ in.

242. COFFEE-CUP AND SAUCER. Mark (38), crossed swords in imitation of the mark of the Meissen factory, and 9., in blue. About 1770.

Decorated with bouquets of flowers in natural colours, and, below the rim, a thin stem of foliage twined about a brown band. Cup, H. 3 in., diam. $2\frac{5}{8}$ in.; saucer, diam. $5\frac{1}{8}$ in.

243. COFFEE-CUP AND SAUCER decorated in imitation of Japanese Imari porcelain. About 1770.

Of the same form as No. 238. The surface divided by four bands of salmon-red with gold diaper into four panels, painted alternately with sprays of *prunus*-blossom and other flowering plants in gold and colours. Cup, H. $5\frac{1}{8}$ in., diam. $2\frac{3}{4}$ in.; saucer, diam. $5\frac{1}{4}$ in.

244. COFFEE-CUP AND SAUCER decorated in imitation of Japanese Imari porcelain. Mark on the saucer, "F B B" under a crown impressed. The cup about 1765, the saucer about 1820.

The decoration identical with that of No. 243. Cup, H. 3 in., diam. $2\frac{5}{8}$ in.; saucer, diam. $5\frac{1}{8}$ in. The saucer made under the Flight, Barr and Barr management to match the cup.

245. COFFEE-CUP AND SAUCER. About 1780. PLATE 58.

Of the same form as No. 238, decorated with narrow bands of various designs of foliage in gold, on blue and white grounds alternately. Cup, H. $2\frac{5}{8}$ in., diam. $2\frac{1}{2}$ in.; saucer, diam. $5\frac{1}{2}$ in. Possibly made after the change of ownership of the factory in 1783.

246. COFFEE-CUP decorated in imitation of Chinese *famille rose* porcelain. About 1760. PLATE 56.

On the front, a Chinese interior with women and children in colours. At the back, floral ornament in reserves on a ground of gilt spiral foliage. H. $2\frac{1}{2}$ in., diam. $2\frac{1}{4}$ in.

247. COFFEE-CUP decorated in imitation of Chinese *famille rose* porcelain. About 1760.

On the front, Chinese women and children in a garden in colours; at the back, a river-scene in crimson monochrome in a reserve on a ground of gilt spiral foliage. H. $2\frac{1}{2}$ in., diam. $2\frac{3}{8}$ in.

248. COFFEE-CUP. About 1760. PLATE 56.

Decorated with prints in purple painted over with enamel colours. On one side, a grotesque composition of Chinese boys on a rococo branch in a landscape, after a design by Jean Pillement; on the other, a Chinese figure beneath a thatched shed. H. $2\frac{1}{4}$ in., diam. 2 in.

For the Pillement print, compare Hobson, *Worcester Porcelain*, pl. L, fig. 2, p. 85.

249. COFFEE-CUP. Mark, an open crescent in blue. About 1770.

Fluted, with scalloped edge; decorated with sprays of flowers in colours, and a formal border in blue and gold. H. $2\frac{1}{2}$ in., diam. $2\frac{1}{2}$ in.

250. SAUCER, "pencilled" in black in the manner of Chinese porcelain decorated with copies of European engravings. About 1755. PLATE 56.

Decorated with a Chinaman holding a parasol and a bird, in a garden with a pine-tree, within a border of scrollwork. Diam. $4\frac{1}{2}$ in.

251. SAUCER painted in imitation of Chinese porcelain. About 1765. PLATE 56.

Six-lobed rim with narrow formal gilt border; in the middle, three figures of Chinese divinities holding emblems, one of them seated against a rock. Diam. $4\frac{5}{8}$ in.

252. SAUCER. About 1770. PLATE 56.

Decorated with exotic birds in colours in panels enclosed by gilt foliage, and reserved on a dark blue ground. Diam. $4\frac{5}{8}$ in.

This form of saucer, without projecting foot-rim, is rare in Worcester porcelain; another example is No. 641 in the Schreiber Collection.

253. CHOCOLATE-CUP WITH COVER AND SAUCER. About 1770. PLATE 56.

Two-handled bell-shaped cup, applied flower on the cover, wavy rims. Decorated with irregular apple-green borders edged with gilt scrolls, and groups of fruit and insects in natural colours. Cup, H. 5 in., W. $5\frac{1}{2}$ in.; saucer, diam. $5\frac{3}{4}$ in.

254. TWO CHOCOLATE-CUPS AND SAUCERS decorated in imitation of Japanese Imari porcelain. Mark, a fretted square in blue. About 1770. PLATE 57.

Bell-shaped cups, each with two openwork loop handles; wavy edges. The decoration is identical with that of the tea-cups, No. 227. Cups, H. $2\frac{3}{4}$ in., W. $5\frac{1}{2}$ in.; saucers, diam. $5\frac{3}{4}$ in.

255. CHOCOLATE-CUP WITH COVER AND SAUCER. About 1775.

Bell-shaped cup with two openwork loop handles, flower applied on the cover, wavy edges. Decorated in gold with festoons of formal flowers and foliage tied with ribbons. Cup, H. $4\frac{3}{4}$ in., W. $5\frac{1}{2}$ in.; saucer, diam. $5\frac{7}{8}$ in.

256. BUTTER-DISH AND COVER decorated in imitation of Japanese Imari porcelain. About 1770. PLATE 57.

In the form of a shallow tub with two ear handles, a flower applied on the cover. The decoration is similar to that of No. 236. Flowering plants are painted inside on the bottom. H. $3\frac{1}{4}$ in., W. $4\frac{1}{2}$ in.

257. PLATE decorated in imitation of Japanese Imari porcelain. About 1770.

Fluted rim with scalloped edge. The decoration similar to that of No. 236. Diam. 7 in.

258. CAKE-PLATE. Mark, an open crescent in blue. About 1770.

Fluted rim with scalloped edge. Of the same pattern as No. 236. Diam. $8\frac{1}{4}$ in.

259. SET OF SIX PLATES decorated with prints in purple copied from various sources. About 1765. PLATE 51.

Each is decorated on the rim with festoons and sprays of flowers, and has a gilt wavy edge. In the middle are the following prints:—On two, a landscape with an ornamental fountain and two figures crossing a ruined bridge in the foreground, copied from an engraving by Francis Vivares, published in 1752, after a painting dated 1701, by Pierre Antoine Patel; on the third, a landscape with a bearded man in a cloak leaning on a staff amongst a group of ruins; on the fourth, a view of the colonnade of the Temple of Saturn in the Forum at Rome, with a girl standing near a statue of an athlete in the foreground; on the fifth, a ruined building with an angler and a shepherd and flock in the foreground; on the sixth, a ruined triumphal arch on a pedestal, with figures fishing from a boat on a river in the foreground. Each, diam. $8\frac{3}{4}$ in.

Formerly in the J. G. Mortlock Collection.

260. TWO PLATES decorated in imitation of Japanese Kakiyemon porcelain. About 1765. PLATE 57.

In the middle, two pheasants amongst flowering plants conventionally treated. The rim lobed and decorated with small sprays of flowers within a narrow border of close red foliage, and red and gold diaper in alternate lengths. Diam. $9\frac{3}{4}$ in.

Formerly in the collection of Judge Harington.

261. TWO PLATES decorated in imitation of Japanese Imari porcelain. About 1770. PLATE 57.

The pattern is identical with that of No. 243. The rim has a wavy edge. Diam. 9 in.

262. TWO PLATES. Mark (36), a fretted square in blue. About 1770. PLATE 52.

Decorated with exotic birds and sprays of flowers in colours in reserved panels outlined with gilt scrollwork on a ground of blue scale-pattern, over which are laid floral sprays in gold. Wavy edge. Diam. $8\frac{7}{8}$ in.

Formerly in the collection of Lord Lucas and Dingwall.

263. TWO PLATES. Mark (42), "W" in blue. About 1770. PLATE 56.

Decorated with exotic birds and insects in shaped reserved panels edged with gilt scrolls on a ground of blue scale-pattern. Scalloped edge. Diam. $8\frac{1}{4}$ in.

264. TWO PLATES. Mark, an open crescent in blue. About 1775. PLATE 52.

In the middle, exotic birds in a landscape in a medallion with formal gilt border, powdered mazarine-blue rim with gilt scalloped edge. Diam. $7\frac{3}{4}$ in.

These plates and Nos. 265 and 275 are painted by an artist who worked at Plymouth and Bristol before coming to Worcester, and imitated the style of the Sèvres bird-painters Evans and Aloncle. See *Burlington Magazine*, xxv, p. 104, also note on No. 326, and compare No. 710.

265. TWO PLATES. About 1775.

In the middle of each, a group of exotic birds among trees in a landscape in colours in an irregular reserved panel outlined with gilt scrolls on an apple-green ground; scalloped edge. Diam. $8\frac{3}{8}$ in. By the same painter as No. 264. See note thereon.

Formerly in the Clarence Wilson Collection.

266. TWO PLATES. About 1770. PLATE 53.

In the middle, exotic birds perched on branches of fruit-trees in colours. Lobed rim moulded with wicker-pattern, with gilt edge. Diam. 8 in.

267. TWO PLATES. About 1775. PLATE 53.

In the middle of each, a yellow classical vase twined about with flowers in colours, of different design on each. Lobed rim moulded with wicker-pattern coloured yellow, edged with gold and bordered inwards with a wavy stem twined about with a pink ribbon. Diam. 8 in.

Formerly in the Clarence Wilson Collection.

268. TWO PLATES. About 1775.

In the middle a conventional flower in green enamel and gold within a serrated green band; scalloped rim with serrated green border and gilt edge. Diam. $8\frac{1}{2}$ in.

269. PLATE decorated in imitation of Chinese porcelain. Mark, an open crescent in blue. About 1780. PLATE 57.

Decorated with wavy radial bands of floral ornament alternately in red and pink on a white ground and in white and gold on a blue ground. Wavy edge. Diam. $7\frac{3}{8}$ in.

Compare a Chinese cup and saucer in the Museum, No. 3390-1901. Possibly made after the change of proprietorship in 1783.

270. TWO PLATES decorated in imitation of Chinese porcelain. About 1770. PLATE 57.

The surface divided into four compartments within a border of diaper-pattern interrupted by panels enclosing conventional flowers. The compartments contain alternately a grotesque monster and a group of flower-vases on a table in colours and gold. Gilt scalloped edge. Diam. $8\frac{1}{4}$ in.

271. SET OF FOUR DESSERT-DISHES AND SIX PLATES, decorated in imitation of Chinese porcelain. About 1780. PLATE 57.

Decorated with the same pattern as No. 270, but probably at a somewhat later date. The dishes oval with wavy edge, the plates have a scalloped rim. Dishes, L. $9\frac{1}{4}$ in., W. $6\frac{1}{2}$ in.; plates, diam. $8\frac{1}{2}$ in.

272. BOWL decorated in imitation of Japanese Imari porcelain. Mark (37), a fretted square in blue. About 1765. PLATE 49.

Circular with fluted side and lobed edge; decorated with conventional flowering plants with birds in colours, in a circular scalloped medallion and four outer panels separated by radial blue bands on which are chrysanthemum badges in reserve. H. $12\frac{1}{2}$ in., diam. $10\frac{1}{4}$ in.

Formerly in the Collection of Mr. J. H. H. V. Lane.

273. DESSERT-DISH. About 1770. PLATE 54.

Square, with wavy rim. In the middle, a group of fruit and detached sprigs of flowers in natural colours. On the rim, conventional floral sprays in gold on an irregular claret-coloured border edged inwards with gilt scrolls. W. $7\frac{3}{8}$ in.

Formerly in the Alfred Trapnell Collection.

274. DESSERT-DISH. Mark, an open crescent in blue. About 1775. PLATE 55.

Oval, with externally fluted rim. In the middle a river-scene in colours in a panel bordered with turquoise-blue husk-pattern conforming to the shape of the rim. On the rim garlands of flowers and insects in natural colours below a formal border in blue (*bleu de roi*) and gold. L. $11\frac{1}{2}$ in., W. $9\frac{1}{2}$ in.

275. TWO FRUIT-DISHES. About 1775. PLATE 50.

Heart-shaped, with decoration similar to that of No. 265, the bird-paintings executed by the same hand. L. $10\frac{1}{4}$ in., W. $7\frac{1}{2}$ in.

See note on No. 264.

Formerly in the Clarence Wilson Collection.

20. DISH, in the shape of two vine-leaves laid one over another. Printed in black. About 1755.

The edges shaded with green, three butterflies printed in the middle. Stalk looped to form a handle. W. $7\frac{7}{8}$ in.

Similar to a pair of dishes in the Schreiber Collection, No. 65, one of which has a black print signed "*Rhodes pinxit*," presumed to be the signature of an enameller who worked about 1760 in partnership with one Robinson at Leeds, as a decorator of English and foreign china, and later in London for Josiah Wedgwood. See *Schreiber Catalogue*, p. 19. It is possible that this and similar dishes may have been made at Lowdin's glass-house, Bristol; compare p. 54.

276. DISH decorated in imitation of Japanese Imari porcelain. About 1760. PLATE 57.

In the form of two lettuce-leaves laid one over another; painted with sprays of conventional chrysanthemum, *prunus*-blossom and other plants. L. $9\frac{7}{8}$ in., W. $7\frac{1}{2}$ in.

277. SUGAR-BOWL AND COVER from a dessert set. Mark, an open crescent in blue. About 1775.

Oval, with wavy edge, a gilt shell handle at either end, and a bud applied on the cover. On either side and on the cover is a landscape in colours in an oval medallion enclosed by a turquoise-blue border with husk-pattern. Round the edges, formal borders in blue (*bleu de roi*) and gold. On the remaining surface, butterflies and festoons of fruit in colours. H. $4\frac{3}{4}$ in., L. $6\frac{3}{4}$ in.

Formerly in the possession of the 10th Earl and Marquis of Dalhousie, Governor-General of India.

278. STAND FOR A SUGAR-BOWL decorated in imitation of Japanese Imari porcelain. Mark (39), four simulated Chinese characters within a double oval, in blue. About 1760. PLATE 57.

Oval; the rim moulded in relief with four panels bordered by rococo scrolls, over which is painted decoration of conventional flowering plants and diaper designs in colours and gold in panels radiating from an oval medallion filled with *prunus*-blossom. Four sprays of conventional peony in blue and red on the underside of the rim. L. $7\frac{7}{8}$ in., W. $6\frac{1}{2}$ in.

279. DISH decorated in imitation of Japanese Imari porcelain. Mark (41), an open crescent in gold. About 1780.

Of four-lobed oval form on high foot, decorated inside with a design similar to that of No. 236. On the lower side of the rim, red chrysanthemum badges, and round the foot, sprays of *prunus*-blossom in colours. H. $3\frac{3}{4}$ in., L. $11\frac{3}{4}$ in., W. 10 in.

Formerly in the Alfred Trapnell and Barton Collections.

280. BASKET WITH COVER AND STAND. About 1770.

Of four-lobed oval form, the rim and cover pierced with an openwork floral design, the outside of the basket moulded with flowers in hexagonal cells. At either end of the basket and stand and on the cover, a handle formed of a looped twig with coloured flowers and foliage applied in relief. The middle of the stand is painted with a bouquet in natural colours. Basket, H. $5\frac{1}{2}$ in., L. $7\frac{1}{2}$ in.; stand, L. 10 in., W. $8\frac{1}{2}$ in.

281. BASKET WITH COVER AND STAND. About 1770.

Similar in form to No. 280. At either end of the basket and stand, a handle in the form of a gilt shell; on the cover, a stem with two buds and foliage, applied in relief. In the middle of the stand, a small bouquet of flowers in natural colours. Basket, H. $5\frac{1}{4}$ in., L. $8\frac{3}{4}$ in.; stand, L. 11 in., W. $8\frac{1}{2}$ in.

Formerly in the Alfred Trapnell Collection.

282. SAUCE-BOAT. Mark, "L" reversed in blue. About 1755.

PLATE 45.

Fluted and moulded outside with small panels painted in underglaze blue with Chinese landscapes and flowers. Inside, a similar landscape and a narrow border of flowers and diaper-pattern in blue. Wavy edge, scrolled loop handle. H. $3\frac{1}{2}$ in., L. $8\frac{1}{2}$ in.

This piece bears a close resemblance in style to sauce-boats with the mark of Lowdin's factory at Bristol, but is technically superior to them.

283. SAUCE-BOAT. Mark (40) resembling "P," or "c" crossed by a long stroke, in blue. About 1755.

PLATE 56.

Moulded outside with shallow reeding interrupted by panels, enclosed by stems of berries in relief and painted each with a Chinese landscape, in underglaze blue. Inside, diaper-pattern on the lid and a spray of flowers on the bottom in the same colour. Scrolled loop handle; wavy edge. H. $3\frac{1}{2}$ in., L. $6\frac{3}{4}$ in.

284. SAUCE-BOAT. Mark, an open crescent in blue. About 1765.

Decorated with relief ornament of the same design as on No. 283 and painted in underglaze blue, with conventional flowers in the external panels and inside on the bottom, and with Chinese diaper-pattern on the rim. H. $3\frac{1}{4}$ in., L. $6\frac{1}{4}$ in.

The attribution of this piece to Worcester is doubtful; the inferior quality points to Liverpool as possibly the place of origin.

285. JUG printed in black with a fox-hunting scene adapted from a painting entitled "*In Full Chace*," by James Seymour, which was engraved by P. C. Canot. About 1780.

PLATE 46.

Ovoid body and cylindrical neck moulded with overlapping leaves; projecting lip moulded with a bearded mask. Printed in black with a fox-hunting scene round the body, and on either side of the neck, a hound lying beside a dead stag and a hound barking at a boar's head, respectively. H. 7 in.

This jug appears to be a late example of printing in black.

286. MUG. About 1760.

PLATE 56.

Cylindrical with ribbed handle. Decorated with the same print of Chinese figures and buffaloes which occurs on No. 237, in black painted over in colours. H. $3\frac{1}{2}$ in.

287. MUG printed in black from plates by Hancock. About 1760.
PLATE 46.

Cylindrical, with ribbed handle. On one side, a youth leaning against a tree talking to a girl who is milking a cow, copied from an engraving by Luke Sullivan, published in 1759, of "A view of Woobourn in Surry, the seat of Philip Southcote, Esq^r." On the other side, a group of milkmaids dancing with a fiddler and a man supporting a trophy of plate, copied from an engraving entitled "The May Day," by Charles Grignion after a painting by Francis Hayman, formerly in one of the boxes at Vauxhall Gardens. H. $4\frac{3}{4}$ in.

For the May Day subject see Smith, *Book for a Rainy Day*, pp. 14 to 16.

Formerly in the J. G. Mortlock Collection.

288. MUG printed in black with a bust of Queen Charlotte from a plate by Hancock, after a portrait drawn and engraved by James McArdell, published in 1762, shortly after the marriage of the Queen to King George III. About 1765.
PLATE 46.

Cylindrical with ribbed handle. The bust is on the front of the mug with the name "Q. CHARLOTTE" below it; above, a cupid flying with a crown and laurel branch. On one side, a figure of Minerva, on the other, Venus teasing Cupid by holding his bow out of his reach. H. $4\frac{3}{4}$ in.

289. MUG. Mark (45), an open crescent in blue. About 1765.
PLATE 50.

Cylindrical, the handle restored. Decorated with two groups of Chinese ladies and a bird singing on a spray in colours, in shaped panels edged with gilt scrolls and reserved on a ground of blue scale-pattern. H. 5 in.

290. PAIR OF MUGS. About 1770.
PLATE 56.

Bell-shaped, with grooved loop handle; painted with a bouquet and sprays of flowers in colours. Gilt edge. H. $3\frac{1}{2}$ in.

291. MUG. Mark, an open crescent in blue. About 1775. PLATE 50.

Cylindrical, with grooved loop handle; on the front, a vase in monochrome in a medallion enclosed by a turquoise-blue border with husk-pattern. At the sides, festoons of flowers in natural colours. Formal borders in blue (*bleu de roi*) and gold. H. 5 in.

292. MUG. About 1775.

Similar to No. 291, with slight differences of detail; the vase on the front adorned with garlands of flowers. H. 5 in.

293. MUG, Caughley (?) porcelain, see p. 91.

294. MUG painted with a figure of Poetry, after a painting by Angelica Kauffmann, of which an engraving by F. Bartolozzi was published in 1781. About 1783. PLATE 58.

Cylindrical, with ribbed handle. On the front, an oval panel with formal gilt border painted in colours with the subject, a nymph seated in a landscape playing a harp and pipes; festoons of gilt foliage hang from the rim. H. $3\frac{1}{4}$ in.

Perhaps made after the change of management in 1783.

§ IV. FLIGHT AND BARR FACTORY—VASES AND ORNAMENTAL PIECES.

Nos. 295–312.

295. POT-POURRI VASE WITH TWO PERFORATED COVERS. Mark, "*Barr Flight & Barr Royal Porcelain Works Worcester London House N. 1 Coventry Street*," written in red. About 1810. PLATE 60.

In the form of an urn-shaped vase with two gilt goat's head handles, standing on a high square pedestal with goats' heads in relief at the upper corners. A gilt sphinx forms the handle of the outer cover. Round the body of the urn and on the sides of the pedestal are delicate designs composed of festoons and wreaths of flowers, birds, cherubs and foliated scrollwork painted in colours. H. $8\frac{3}{8}$ in.

296. PASTILLE-BURNER AND COVER. Mark (53), "FLIGHT, BARR & BARR, *Proprietors of the Royal Porcelain Works, WORCESTER, Established 1751*," with the royal arms and the Prince of Wales' feathers, all within a circle surrounded by the words "MANUFACTURERS to their MAJESTIES and the PRINCE REGENT London Warehouse, N^o 1, Coventry Street," printed in red. About 1815. PLATE 59.

Circular with concave sides, perforated cover, and cone-shaped knob. Decorated with apple-blossom in natural colours on a blue ground, reserved upon which are two oval panels painted with exotic birds in colours; gilt borders. H. $3\frac{3}{4}$ in., diam. $3\frac{7}{8}$ in.

A plate from the Imperial Russian service, made in 1814, bears the same mark; see Binns, *Century of Potting*, p. 120.

297. VASE AND COVER. Mark, "*Flight Barr & Barr Royal Porcelain Works Worcester London House 1 Coventry Street*," written in red; also "F B B" under a crown, impressed. About 1815. PLATE 61.

Urn-shaped, with two handles composed each of two intertwined gilt serpents; square plinth; on the cover, a knob in the form of gilt flames. On one side, above a gilt band with conventional floral ornament in reserve, is a square panel with bright-plumaged birds in a landscape in colours; apple-green ground. H. $9\frac{1}{8}$ in.

298. SET OF THREE VASES AND COVERS. About 1820.

Each has two handles in the form of pendent laurel wreaths, and on the cover a gilt flame-shaped knob, and is painted with a landscape in colours forming a wide frieze round the middle of the body, in reserve on a dark blue ground which is enriched with horizontal bands of ornament in gold. Larger vase, H. 9 in., smaller vases, H. 8 in.

Conjecturally ascribed to Worcester.

299. PAIR OF VASES. Mark, "*Flight Barr & Barr Royal Porcelain Works Worcester London House Coventry Street,*" writted in red; also "F B B" under a crown, impressed. About 1820. PLATE 59.

Beaker-shaped, with two small handles in the form of coiled gilt serpents, a row of beads round the cover, and a square plinth. On one side, reserved on a wide pale greenish-blue ground, is an eight-sided panel painted in colours on the respective vases, with a shepherd boy beside a cavern approached from behind by a wolf, and a girl carrying a pitcher, with a flock of sheep behind her, in a mountainous landscape. H. 4½ in.

Formerly in the collection of Mr. Hamilton Hunter.

300. TOY EWER. Mark, "*Flight Barr & Barr Worcester,*" written in black. About 1820. PLATE 60.

Urn-shaped body, gilt handle and spout respectively in the form of a serpent, and of an eagle with a ball in its beak, square plinth. On one side of the body, reserved on an apple-green ground, is an oval panel painted in colours with a bird in a landscape, the name of which, "*Yellow Hammer,*" is written in black on the base. H. 3½ in.

301. PAIR OF VASES, with panels probably painted by Barker. About 1820. PLATE 59.

Urn-shaped, scrolled handles, a row of beads round the neck, and square plinth; on one side of each, reserved on an apple-green ground, is a shaped panel painted with shells in natural colours. Formal gilt border inside the rim. H. 3½ in.

302. PAIR OF VASES, with panels probably painted by Barker. Mark (51), "*Flight Barr & Barr Royal Porcelain Works Worcester London House 1 Coventry St.,*" written in red; also on one, "F B B" under a crown impressed. About 1815. PLATE 59.

Each in the form of a cylindrical bowl with flaring mouth, supported by three gilt lions' legs, which rest on a plinth with three incurved sides. On the body, between two rows of bead ornament in relief, two shaped panels painted with shells in natural colours flanked by gilt scrollwork on a dark blue ground. H. 3½ in.

Similar in style to No. 301.

303. PAIR OF VASES. Mark, "*Flight Barr & Barr Worcester London House 1 Coventry St.,*"; and on one vase, "*Royal Porcelain Works,*" written in red. About 1820. PLATE 60.

Crater-shaped, with two gilt scrolled handles rising above the rim, square plinth. Round the upper part, a wide frieze of flowers painted in natural colours above a row of applied beads. Below, apple-green ground. H. 5 in.

304. PAIR OF VASES AND COVERS, painted with figure-subjects, of which the respective titles "Imogen" and "The Reward of Innocence" are written in red on the base of the vases. About 1820. **PLATE 61.**

Crater-shaped, with two gilt handles having a shell on the top, and square plinth. The figure-subjects represent (1) a scene from Shakespeare's *Cymbeline*—Imogen disguised as a boy taken for dead by her brothers Guiderius and Arviragus; (2) a woman receiving a stem of lilies from the infant Christ, who stands on the lap of the Virgin. They occupy square panels on one side of the upper part of the vases, the reverse being decorated with symmetrical scrolled foliage in gold on a salmon-red ground. H. 6½ in.

The paintings are by Thomas Baxter, or perhaps more probably by a pupil of his.

Formerly in the William Bemrose Collection. See Bemrose, *Catalogue*, p. 29, No. 327.

305. PAIR OF VASES. Plain white porcelain. About 1820.

Each in the form of a Greek crater with two handles composed of intertwined vine-stems, and a row of beads round the middle, supported on a square pedestal with fluted pilasters at the angles. H. 10 in.

A vase of the same model, with the mark of Flight, Barr & Barr, is illustrated in Hobson, *Worcester Porcelain*, pl. CIV, fig. 1. The form is adapted from that of an antique marble vase known as the "Warwick Vase," found near Hadrian's Villa at Tivoli, and now preserved at Warwick Castle.

306. PASTILLE-BURNER AND COVER. Mark, "*Flight Barr & Barr Worcester*," written in red. About 1820.

Crater-shaped, with perforated cover and square plinth. On one side of the upper part is a painting in colours of a boy climbing over a stile; at the back, gilt seaweed pattern. The cover and the lower part have a blue ground. H. 3¾ in.

307. VASE, decorated on either side with the arms of the Honourable East India Company. Mark "F B B" under a crown, impressed. About 1830. **PLATE 62.**

Urn-shaped, with square plinth and two gilt handles springing from bunches of grapes. The arms, fully emblazoned with supporters and motto: "AUSPICIO REGIS ET SENATUS ANGLIÆ," are painted in colours and gold in panels on either side of the upper part; the ground between them pale pink. Round the lower part, an irregular pink band edged with gilt scrolls from which depend two sprays of roses in natural colours. H. 15 in.

Exhibited at the Burlington Fine Arts Club, London, 1918.

308. VASE. Mark, "*Flight Barr & Barr Royal Porcelain Works Worcester London House Coventry Street*," written in crimson; also "F B B" under a crown, impressed. About 1830.

Crater-shaped, with two gilt handles springing from rams' heads. Square plinth. On one side of the upper part is a bouquet of flowers, painted in natural colours against a brown background, in a panel bordered by raised gilt scrollwork and reserved on a marone ground. H. 10 in.

309. VASE. Mark (52), "*Flight Barr & Barr Worcester & No. 1 Coventry St., London,*" written in red; also "F B B" under a crown, impressed. About 1830. PLATE 59.

Of the same form as No. 308, with a branch of hops, modelled and coloured after nature, applied in full relief on one side of the upper part. Pale green ground; gilt edges. H. $9\frac{7}{8}$ in.

310. VASE. Mark, "*Flight Barr & Barr Royal Porcelain Works Worcester London House 1 Coventry Street,*" written in red. About 1830.

Of the same form as No. 308, with a bouquet of flowers and two butterflies, modelled and coloured after nature, applied in full relief on one side of the upper part. Pale green ground; gilt edges. H. $9\frac{7}{8}$ in.

311. PIN-TRAY, painted in colours, with a view of Conway Castle in a storm. Mark, "*Flight Barr & Barr Royal Porcelain Works Worcester London House 1 Coventry St.,*" written in red. About 1820. PLATE 59.

Oblong, with gilt arch handle, and shaped and fluted edge. The name, "*Conway Castle,*" written in red above the mark. L. 5 in., W. $3\frac{7}{8}$ in.

312. PANEL, painted in colours; Adam and Eve with the Angel in the Garden of Eden. Mark, "F B B" and a cross under a crown, impressed, and 20 incised. About 1820.

Rectangular; the figures are seated before a cavern in one corner of a wide, park-like landscape, with woods and a lake in the distance $9\frac{1}{2}$ in. by $7\frac{1}{4}$ in.

§ V. FLIGHT AND BARR FACTORY—PIECES FOR DOMESTIC USE.

Nos. 313-345.

313. TEA-CUP AND SAUCER, decorated in imitation of Japanese Imari porcelain. Mark, a crescent in blue. About 1790.

Wide cup with loop handle. The pattern is similar to that of No. 227. Cup, H. $2\frac{1}{4}$ in., diam. 4 in.; saucer, diam. $6\frac{1}{8}$ in.

314. TEA-CUP, COFFEE-CUP AND SAUCER, decorated in imitation of Japanese Imari porcelain. Mark (44), a small open crescent in blue. About 1790.

The pattern is very similar to that of No. 227. The tea-cup bell-shaped, the coffee-cup truncated cone-shaped. Tea-cup, H. $2\frac{3}{8}$ in., diam. $3\frac{1}{4}$ in.; coffee-cup, H. $2\frac{1}{2}$ in., diam. $2\frac{5}{8}$ in.; saucer, diam. $5\frac{1}{2}$ in.

315. COFFEE-CUP AND SAUCER. About 1790. **PLATE 58.**

Both spirally fluted, with wavy edge. On the front of the cup and in the middle of the saucer, a landscape in colours in a medallion. Inside the cup, a border of forget-me-nots and looped stems of laurel in colours; outside, a gilt wavy foliated stem. Both borders employed concentrically on the rim of the saucer. Cup, H. $2\frac{1}{2}$ in., diam. $2\frac{5}{8}$ in.; saucer, diam. $6\frac{1}{4}$ in. Formerly in the J. G. Mortlock Collection.

316. PAIR OF MUGS. About 1790. **PLATE 59.**

Cylindrical, with foliated loop handle, decorated with sprigs of carnations in crimson, blue and green, with gilt foliage, below a formal border in gold, with a wreath of cornflowers in the same colours. H. $4\frac{1}{2}$ in., diam. $3\frac{3}{4}$ in.

317. BEAKER. About 1795. **PLATE 58.**

Truncated cone-shaped. Painted in colours, with a half-length figure of a boy in black hat and blue coat carrying a mug of beer, in an oval medallion flanked by gilt sprays of barley and hops. At the back, a gilt wild rose. H. $3\frac{3}{4}$ in., diam. $3\frac{3}{8}$ in.

The figure painting is perhaps by James Pennington; compare that on mug figured by R. W. Binns, *First Century*, pl. XXXII.

318. TEA-CUP AND SAUCER, decorated in imitation of Chinese porcelain. Mark on the saucer, "B" and a rough crescent incised, and 14 in red. About 1800.

Of the same pattern as No. 269. Cup, H. $2\frac{1}{2}$ in., diam. $3\frac{1}{4}$ in.; saucer, diam. $6\frac{1}{4}$ in.

319. BREAKFAST-CUP AND SAUCER, decorated in imitation of Chinese porcelain. Mark on the saucer, "B" and a rough crescent incised, and 14 in red. About 1800.

Of the same pattern as No. 269. Cup, H. $2\frac{1}{2}$ in., diam. $4\frac{1}{8}$ in.; saucer, diam. 6 in.

320. BREAKFAST-CUP AND SAUCER. Mark on the saucer, "B" and a rough crescent incised. About 1800.

Decorated with a pseudo-Japanese design of flowering creepers in colours, in radial thistle-shaped panels reserved on a red ground with symmetrical floral ornament in gold. Cup, H. $2\frac{1}{2}$ in., diam. $4\frac{1}{8}$ in.; saucer, diam. $6\frac{1}{8}$ in.

321. CHOCOLATE-CUP WITH COVER AND SAUCER. Mark on all three pieces, "B" incised. About 1800. **PLATE 58.**

Truncated cone-shaped cup with two angular handles; gilt ring handle on the cover. Painted with bouquets of flowers in natural colours. Cup, H. $5\frac{1}{4}$ in., W. 5 in.; saucer, diam. $6\frac{3}{8}$ in.

322. TWO CHOCOLATE-CUPS WITH COVERS AND SAUCERS. About 1800. **PLATE 59.**

Cups bell-shaped with two gilt serpent handles. Decorated with small pink rose-buds on gilt stems, with gilt leaves conventionally treated. Cups, H. $4\frac{3}{4}$ in., W. $4\frac{7}{8}$ in.; saucers, diam. $6\frac{1}{4}$ in.

323. TWO PLATES. Mark (46), "B" incised. About 1800.

Painted in underglaze blue and gold with a pattern of conventional floral designs in radial panels enclosed by formal gilt borders on a blue band, known as "Queen Charlotte's pattern." Brown wavy edge. Diam. $7\frac{3}{4}$ in.

The name was given to the pattern after the visit of George III and Queen Charlotte to the factory in 1788, when it was selected for the service ordered by the Queen. See Binns, *Century of Potting*, p. 101; Hobson, *Worcester Porcelain*, p. 135.

324. TWO PLATES. About 1800.

PLATE 59.

In the middle, a crest, a phoenix proper, painted in colours. On the rim three small landscapes in black monochrome separated by a gilt pattern resembling water-weeds; lobed edge. Diam. 8 in.

325. PLATE. About 1800.

Decorated in colours with a design of pseudo-Japanese character, consisting of four *prunus*-trees sprouting inwards from the edge and a flowering plant in the middle. Diam. $7\frac{1}{4}$ in.

326. TWO DESSERT-PLATES. About 1800.

PLATE 60.

In the middle, birds of bright plumage in landscapes with distant buildings, in a medallion with formal gilt border, fluted dark blue rim with scalloped edge. Diam. 9 in.

The birds are painted, possibly by Davis, in imitation of the work of the earlier artist who painted No. 264; see note thereon.

Formerly in the collection of Mr. J. H. H. V. Lane.

327. MUG. Mark (47), "B" and a rough crescent, incised. About 1800.

Cylindrical, with foliated loop handle; on either side, a group of birds with bright plumage in a landscape painted in colours. On the front, the initials "JA" in gold. H. $7\frac{1}{4}$ in., diam. $5\frac{3}{4}$ in. Perhaps painted by Davis; compare note on No. 326.

328. STAND FOR A SUGAR-BOWL. Mark, 448 in red. About 1800.

PLATE 59.

Oval, with ear handle at either end. Decorated in the middle with a stipple print in black, painted over in colours, of Venus in a chariot drawn by two doves driven by Cupid. Round the rim a formal border in gold and colours. L. $8\frac{1}{8}$ in., W. $5\frac{1}{4}$ in.

329. PAIR OF HAND-CANDLESTICKS, painted in colours in imitation of Chinese porcelain. About 1800.

In the form of a short concave cylinder with wide base, gilt ring handle and shell-like thumb-piece. Decorated with a grotesque monster and floral ornament in panels. H. $3\frac{1}{4}$ in.

330. PART OF A TEA AND COFFEE SERVICE, comprising milk-jug, sugar-bowl, slop-basin, two plates, six tea-cups and saucers, and six coffee-cups and saucers, painted with views. Mark (48, 49) on each piece, "B F B" under a crown, impressed; also on the sugar-bowl, plates, and saucers, "BARR FLIGHT & BARR Royal Porcelain Works WORCESTER. London-House FLIGHT & BARR Coventry Street." within an oval surrounded by the words, "*Manufacturers to their Majesties, Prince of Wales, and Royal Family. Established 1751,*" and surmounted by a crown and Prince of Wales' feathers, printed in red. About 1810. PLATE 63.

The milk-jug and sugar-bowl oval, the latter with two branching gilt handles, the tea-cups bell-shaped, coffee-cups cylindrical. On the front of the milk-jug, on either side of the sugar-bowl, and in the middle of the saucers are landscapes in colours in medallions. The titles of some of these are written in red on the base of the pieces as follows:—On the milk-jug, "*View near Lymington, Hampshire*"; on the sugar-bowl, "*Scene on the Wey, near Goodrich Castle,*" and "*Logan Stone, near Drew Steignton (sic), Devonshire*"; on the plates, "MELROSE ABBEY, ROXBURGHSHIRE," and "FOUNTAINS ABBEY, YORKSHIRE"; on the saucers, "*Denbigh Castle,*" "*Neath Castle, Glamorganshire,*" "*Entrance to the Cloisters of Kirkham Priory, Yorkshire,*" "*Dovedale.*" The remaining views are without title. On one side of the slop-basin and on the front of the cups are the initials "J G" in gold. The service is further decorated with wide borders of anthemion ornament, and the remaining surface covered with a vermiculated pattern in gold. Milk-jug, H. $4\frac{1}{4}$ in., L. $5\frac{3}{4}$ in.; sugar-bowl, H. $4\frac{1}{2}$ in., L. $6\frac{3}{4}$ in.; slop-basin, H. 3 in., diam. $6\frac{3}{4}$ in.; plates, diam. $8\frac{3}{4}$ in.; tea-cups, H. $2\frac{1}{2}$ in., diam. $3\frac{1}{8}$ in.; saucers, diam. $5\frac{1}{2}$ in.; coffee-cups, H. $2\frac{1}{2}$ in., diam. $2\frac{3}{8}$ in.; saucers, diam. 5 in.

331. COFFEE-CUP AND SAUCER. Mark, "B F B" under a crown, impressed; also on the saucer, "BARR, FLIGHT & BARR Proprietors of the ~~Royal Porcelain Works~~ WORCESTER, Established 1751," with the royal arms and Prince of Wales' feathers, within a circle surrounded by the words, "MANUFACTURERS to their MAJESTIES and the PRINCE REGENT. London Warehouse N^o 1, Coventry Street," printed in red. About 1812. PLATE 59.

Decorated with a pseudo-Japanese design of conventional flowering trees and birds in colours and gold. Cup, H. $2\frac{1}{2}$ in., diam. $2\frac{1}{2}$ in.; saucer, diam. $4\frac{7}{8}$ in.

332. CHOCOLATE-CUP WITH COVER AND SAUCER. About 1810. PLATE 59.

Decorated with symmetrical foliated scrolls and vases of classical character, delicately painted in colours on horizontal bands reserved on a lemon-yellow ground. Two gilt loop handles on the cup, gilt knob on the cover. Cup, H. $3\frac{3}{4}$ in., W. $4\frac{3}{4}$ in.; saucer, diam. $5\frac{1}{8}$ in.

333. FOUR PLATES, painted with the arms of Warren and Mangles impaled. Mark, "B F B" under a crown, impressed, and "BARR, FLIGHT & BARR, Royal Porcelain Works WORCESTER London House N^o 1 Coventry Street," beneath a crown and the Prince of Wales' feathers, printed in red. About 1810.

The arms are painted in colours and gold in a medallion reserved on a ground painted to imitate grey marble. Round the edge a border of husk-pattern in gold. Diam. $9\frac{1}{2}$ in.

334. PLATE. Mark, "B F B" under a crown, impressed, and the same mark as on No. 333, printed in red. About 1810. PLATE 59.

On the rim, a symmetrical design of roses and conventional foliage alternating with birds flying through loops, delicately painted in colours and gold. Diam. $8\frac{1}{8}$ in.

335. TWO PLATES, probably painted by Barker. Mark, "B F B" under a crown, impressed, and the same mark as on No. 333, printed in red. About 1810. PLATE 59.

In the middle are medallions, with a sea-urchin and a shell respectively, amongst seaweed, painted in natural colours, on a ground of vermiculated pattern in gold. Diam. $8\frac{1}{8}$ in.

336. TWO FRUIT-DISHES. Mark, a crown, impressed. About 1810. Oval, with lobed rim. Painted in colours with exotic birds in a landscape, in an oval panel in the middle, surrounded by insects in smaller panels. All the panels have gilt borders, and are reserved on a dark blue ground. L. 11 in., W. $7\frac{5}{8}$ in.

337. PAIR OF INKSTANDS. Mark (50), "B" incised, and "*Barr Flight & Barr Worcester Flight & Barr Coventry Street London Manufacturers to their Majesties & Royal Family*," under a crown, written in red. About 1810. PLATE 59.

Concave cylindrical, with three holes for pens round the well. Painted with river-scenes, respectively in polychrome and in grey monochrome washed over with yellow, in an eight-sided panel on a ground coloured to imitate grey marble. Gilt edges. H. $3\frac{1}{2}$ in., diam. 3 in.

These inkstands were perhaps made about 1800, and decorated between 1807 and 1813; compare p. 58.

338. TEA-CUP AND SAUCER. Mark on the saucer, "F B B" under a crown, impressed. About 1820. PLATE 59.

Decorated with a pseudo-Oriental design of a garden-scene with a Chinaman, a pagoda and bridge, and a bird on a flowering tree, in colours and gold. Formal floral border inside the cup and on the rim of the saucer. Wavy edge, fluted and gilt. Cup, H. $2\frac{1}{2}$ in., diam. $3\frac{7}{8}$ in.; saucer, diam. $5\frac{7}{8}$ in.

339. BREAKFAST-CUP AND SAUCER, decorated in imitation of Chinese porcelain. Mark, "F B B" under a crown, impressed. About 1820.

Decorated with the same design as No. 269; see note thereon. Cup, H. $2\frac{3}{4}$ in., diam. $4\frac{1}{8}$ in.; saucer, diam. $6\frac{3}{8}$ in.

340. CHOCOLATE-CUP AND SAUCER. Mark on the cup, "*Flight Barr & Barr, Royal Porcelain Works, Worcester, London House 1 Coventry Str.,*" written in black. On the saucer, "FLIGHT, BARR & BARR Proprietors of the Royal Porcelain Works WORCESTER Established 1751," with the royal arms and Prince of Wales' feathers, within a circle surrounded by the words, "MANUFACTURERS to their MAJESTIES and the PRINCE REGENT London Warehouse—N. 1 Coventry Street," printed in red. About 1815. PLATE 59.

The cup in the form of an ancient Greek *skyphos*, with two gilt handles and a row of beads round the neck. The cup is painted with two Chinese figures, birds, and flowering trees, the rim of saucer with branches of flowers, in thick enamel colours, standing out in slight relief on a dark blue ground. Cup, H. $3\frac{1}{8}$ in., diam. $3\frac{1}{4}$ in.; saucer, diam. $5\frac{3}{8}$ in.

341. TWO PLATES, decorated in imitation of Chinese porcelain. Mark, "F B B" and a cross under a crown, impressed. About 1820.

Decorated with the same design as No. 269; see note thereon. Wavy edge. Diam. $7\frac{3}{4}$ in.

342. PLATE, decorated with the arms of Todd, quartered with those of Plowes. Mark, "F B B" under a crown, impressed. About 1825.

The rim has a wavy edge fluted and gilt, and is decorated with a border of irregular outline painted to imitate pale grey marble, and edged with gilt scrolls, from which depend sprays of roses painted in natural colours. Diam. $8\frac{1}{2}$ in.

The arms in the centre appear to have been added outside the Worcester factory, and to be those of Joseph Todd, of Molesey House, Surrey, who married Lucy, daughter and co-heiress of William Plowes of Wakefield; arms as blazoned in the 2nd and 3rd quarters were granted to the last-named in 1823.

343. PAIR OF TAPER CANDLESTICKS, painted with views of Worcester and Great Malvern respectively. Mark, "*Flight Barr & Barr Worcester London House Coventry Street,*" written in red. About 1820.

Circular tray and cylindrical socket, both with gilt fluted edge; scroll handle. The views are painted in colours in panels on one side of the tray, reserved on a dark blue ground with formal pattern in gold. The titles "*Worcester*" and "*Malvern Church*" respectively written in red underneath. H. $1\frac{3}{8}$ in., diam. $2\frac{3}{4}$ in.

344. INKSTAND WITH TWO COVERS AND LOOSE INKWELL, painted with a view of Great Malvern Abbey. Mark (56), "*Flight Barr & Barr Royal Porcelain Works, Worcester London House, 1. Coventry Street,*" written in red. About 1830. PLATE 59.

Oblong, with rounded ends and concave sides; a gilt handle in the form of two intertwined serpents rises above the top; two quiver-shaped sockets for tapers attached to the back. The view painted on one side, the ground of the remainder being blue. "*Malvern Church Worcestershire*" written on the base. H. $4\frac{1}{4}$ in., L. $5\frac{7}{8}$ in.

345. INKSTAND AND COVER. Mark, "*Flight Barr & Barr Royal Porcelain Works Worcester London House 1 Coventry St.,*" written in red. About 1820.

Drum-shaped, with concave top decorated with conventional floral ornament in gold on a bronze-coloured ground. Round the side, separated by gilt ornaments, are three small landscapes with a figure in each painted in colours. Knob in the form of a flower on the cover. H. 2 in., diam. 4 in.

§ VI. CHAMBERLAIN'S FACTORY—FIGURES, VASES, AND ORNAMENTAL PIECES.

Nos. 346–358.

346. GROUP OF A PUG AND PUPPY, copied from a Meissen porcelain group of the 18th century. About 1848.

Painted in colours after nature. H. $8\frac{3}{8}$ in.

347. GROUP OF A PUG AND PUPPY. Mark (60), "*Chamberlains,*" incised. About 1848.

A smaller version of the same model as No. 346. Similarly coloured. H. $7\frac{1}{4}$ in.

348. VASE AND COVER, decorated in imitation of Japanese Imari porcelain. Mark on the vase, "T" incised; on the cover (65), "*Chamberlains Wors No 276,*" written in red. About 1800. PLATE 64.

Hexagonal, with rounded shoulder and short neck. Domed cover, with cone-shaped knob. Decorated with large conventional flowers of pseudo-Japanese character in blue, red, green and gold. H. $19\frac{1}{4}$ in.

Formerly in the collection of Lieut.-Col. H. B. L. Hughes.

349. SET OF THREE VASES, ONE WITH A COVER. Mark, "*Chamberlains Worcester*," written in red on one vase, in puce on the cover of another. About 1810. PLATE 68.

The larger vase has a domed cover with cone-shaped knob, and two gilt handles in the form of satyrs' heads. The two smaller vases are crater-shaped, with gilt ring handles hanging from lions' masks. All three vases have a black plinth, and are decorated on the lower part of the body with gadroons in gold. In an oblong panel on one side of the large vase is a group of shells and seaweed, in a similar panel on either of the smaller vases a group of feathers, painted in natural colours; the remaining surface of all three vases is painted in colours to imitate marble. H. large vase, 10½ in.; smaller vases, 5½ in.

350. VASE AND COVER, painted with a distant view of Magdalen College, Oxford, adapted from Pl. i in *The Copper Plate Magazine*, vol i, published in 1792. Mark on the cover, "*Chamberlains Worcester & 155 New Bond Street London*," written in red. About 1820. PLATE 65.

Inverted bell-shaped body with two scrolled handles, each topped by a gilt head wearing a winged helmet. Square plinth, domed cover with knob in the form of a gilt conventional cauliflower. The view, of which the title "*Oxford*" is written in red on the base of the vase, is painted in colours on one side of the body. The reverse is decorated with a formal pattern of festoons, rosettes, and stars in gold on a pale salmon-red ground. The cover and lower part of the body moulded with acanthus foliage. H. 8¾ in.

351. PAIR OF VASES. About 1830.

In the form of a truncated inverted cone, supported by three gilt paws resting on a circular base. Painted with a rose and a passion-flower respectively, in natural colours on a ground of gilt seaweed pattern. H. 9¼ in.

352. BOTTLE AND STOPPER. Mark (64), "*Chamberlain & Co Worcester. 155 New Bond Street & No 1 Coventry Street London*," written in red. About 1845. PLATE 68.

Bulbous, with long narrow neck and flat-topped stopper. Decorated with a repeated design of Chinese flowers, a vase and rockwork, printed in black outline and filled in with colours and gold on a pale green ground. H. 9½ in.

353. FLOWER-VASE AND COVER. Mark, "*Chamberlains Worcester*," written in gold and almost obliterated. About 1810. PLATE 66.

Flat back, bowed front, the latter decorated with an exotic bird in a landscape, painted in colours in an oval panel flanked by two smaller oval medallions enclosing gilt rosettes reserved on a pale salmon-pink ground. The cover perforated for flowers. H. 5½ in., W. 8¾ in.

354. POT-POURRI BOWL AND COVER. About 1820.

In the form of a shallow basket with two gilt handles ornamented with shells, and perforated cover on the top of which are two gilt cornucopias. The bowl is decorated with bouquets of flowers in natural colours in panels bordered by gilt scrolls and flanked by gilt formal sprays on a pale green ground. The cover is also painted between the perforations with bouquets on a ground of the same colour. H. 6¾ in., W. 12¾ in.

355. PASTILLE-BURNER AND COVER. Mark, 5 incised. About 1820. PLATE 68.

In the form of a perforated square tray with a small knob at each corner, and four ball and claw feet. The cover conical, decorated with sprays of flowers in colours in two triangular panels, edged with gilt scrolls and reserved on an orange-red ground. H. $4\frac{1}{2}$ in.

356. PAIR OF CANDLESTICKS. About 1840. PLATE 68.

In the form of a twisted column with vase-shaped socket and wide circular base. The socket and base painted with bouquets of flowers in natural colours, in shaped panels bordered with gilt scrolls and reserved on a dark blue ground. H. $8\frac{1}{4}$ in.

357. TRAY. Mark, "*Chamberlains Worcester*," written in crimson. About 1810. PLATE 68.

Oblong with scrolled base, shaped edge and a loop handle at either end in the form of a twisted gilt cord. In the middle, a group of exotic birds in a landscape painted in colours. The rim encrusted with applied shells and seaweed coloured after nature, within which are sprays of seaweed pattern in gold. H. $2\frac{3}{8}$ in., L. $9\frac{1}{4}$ in.

358. PANEL. About 1830.

Rectangular. Painted in natural colours with flowers in a stone vase on a marble slab. Gilt wood frame. Sight measure, $7\frac{3}{4}$ in. by $6\frac{1}{2}$ in.

Said to have been painted by Walter Chamberlain. The back is inscribed in pencil "*Walter Chamberlain Esq^e China Factory*."

§ VII. CHAMBERLAIN'S FACTORY—PIECES FOR DOMESTIC USE.

Nos. 359-378.

359. TEA-CUP. Decorated in imitation of Japanese Imari ware. About 1800. PLATE 68.

Decorated with a pattern of conventional flowers in colours, in panels separated by radial bands of diaper pattern in gold and blue, similar to that of No. 227. No handle. H. $2\frac{1}{4}$ in., diam. $3\frac{1}{2}$ in.

360. CUP, COVER AND SAUCER. About 1810.

The surface covered with a check-pattern in dark underglaze blue and gold. Cup, cylindrical with loop handle, gilt knob on the cover. Cup, H. $4\frac{1}{4}$ in., diam. 3 in.; saucer, diam. $5\frac{3}{8}$ in. Conjecturally attributed to Chamberlain's factory.

361. BOWL, decorated in imitation of Sèvres porcelain. Mark (61), "CHAMBERLAIN & CO WORCESTER. 155. NEW-BOND ST & NO. 1. COVENTRY ST LONDON." under a crown, printed in red. About 1845. PLATE 68.

Decorated with two exotic birds in landscapes painted in colours, in panels enclosed by raised gilt scrollwork and floral sprays and reserved on a dark blue ground. H. 3 in., diam. $4\frac{3}{8}$ in.

362. PLATE, decorated in imitation of Chinese porcelain. Mark, "*Chamberlains Worcester 75*," written in red. About 1800. PLATE 68.

Decorated with a pattern of grotesque monsters and groups of flowers in vases and small tables in radiating panels, in colours and gold, similar to that of No. 236. Diam. 9½ in.

363. TWO PLATES. Mark (63), "*Chamberlains, WORCESTER, & 155, New Bond Street, London. Royal Porcelain Manufacturers*," between palm branches under a crown, printed in black. About 1820.

On the rim is a crest, a demi-figure of a man in black and gold dress holding a torch, beneath a pink ribbon with the motto "*VERTUS INVICTA GLORIOSA*," painted in a small compartment reserved on a border of formal flowers with scrolled stems in gold on a pale salmon-red ground. Diam. 8¾ in.

364. TWO SOUP-PLATES. Mark (62), "*Chamberlains Worcester & 155. New Bond Street London*" under a crown, printed in red. About 1820. PLATE 68.

On the rim, three bouquets of flowers painted in natural colours in reserves on a lavender-blue ground edged inwards with a formal gilt pattern. In the middle, a crest consisting of a stag's head. Diam. 9½ in.

365. DESSERT-DISH, painted by Humphrey Chamberlain, junior, with the subject of two Bacchantes adorning Pan with a garland of flowers, copied from an engraving by F. Bartolozzi after a design by Angelica Kauffmann. About 1800. PLATE 65.

Square, with wavy sides. Round the rim a border of gilt foliage on a dark blue band. The figure-subject in colours occupies a medallion in the middle. 9 in. square.

The dish is said to be from a service made for George IV while Prince Regent (*i.e.* not before 1811) and given by him to the King of Hanover; see Hobson, *Worcester Porcelain*, pl. CVI., fig. 2, p. 153, where a plate of the same service is illustrated and described. The statement is, however, evidently incorrect, the style of decoration being that of the end of the 18th century, whilst the King of Hanover was none other than the Regent's father, George III of England. The figure-subject is copied from the same source as the Chelsea-Derby biscuit group, No. 116.

Formerly in the William Bemrose Collection.

366. TWO DISHES. About 1810.

Oval, with wavy edge. On the rim, a border of conventional foliage in scrolled compartments in gold on a dark blue ground. In the middle, a group of birds painted in natural colours. L. 8¼ in., W. 6¾ in.

367. JUG, decorated in imitation of Japanese Imari porcelain. About 1800. PLATE 64.

Body spirally gadrooned, wide cylindrical neck with projecting lip, angular loop handle. The decoration is similar to that of the tea-cup, No. 359. H. 7 in.

368. JUG, decorated in imitation of Japanese Imari porcelain. About 1810. PLATE 64.

Pear-shaped body, wide cylindrical neck with projecting lip, foliated loop handle. On the body, large conventional flowers and foliage above a railing; on the neck, smaller flowers in panels in blue, red and gold. H. $6\frac{3}{4}$ in.

369. JUG, painted with a distant view of Worcester, copied from Pl. xix in *The Copper Plate Magazine*, vol. i, published in 1792. About 1800.

Of the same form as No. 367. The gadroons of the body are decorated with formal designs of foliage in gold on bands alternately blue and white, interrupted by a medallion on the front enclosing a view which is painted in grey monochrome and has the title "WORCESTER" beneath it. In a panel on either side of the neck are the initials "A G H" enclosed by laurel stems in gold on a blue ground. H. $7\frac{1}{4}$ in.

370. JUG AND COVER, painted with a south-west view of London Bridge. Mark, "*Chamberlains Worcester*," in gold. About 1800.

PLATE 66.

Of the same form as No. 367, the cover having a foliated ring handle. The decoration of the body is similar to that of No. 369, the view being painted in grey monochrome with the title "LONDON BRIDGE" below it. The neck is diapered with rosettes, flowers, and dots in gold on a blue ground. H. $9\frac{1}{4}$ in.

The view, copied from pl. CI. in *The Copper Plate Magazine*, vol. iii, published in 1796, represents the bridge built in the Middle Ages and demolished in 1831.

371. JUG, painted with a view of Worcester. About 1810. PLATE 65.

Bulbous body, cylindrical neck with projecting lip, foliated loop handle. The view is painted in colours in an eight-sided panel on the front, reserved on a ground of vermiculated pattern in gold, the title "Worcester" being written in red under the base. On either side of the neck in an oval medallion are the initials "N K" in gold. H. 5 in.

372. JUG, painted in colours, probably by Humphrey Chamberlain, junior, with a sporting subject, copied from a plate engraved by J. Scott after a painting by L. Reinagle, in *Rural Sports*, by W. B. Daniell, published in 1801—2, the title of which, "*Setter and Black Grouse vide Daniels Rural Sports*," is written in red under the base. Mark (59), "*Chamberlains Worcester*," written in red. About 1810. PLATE 65.

Similar in form to No. 371. The subject is painted in colours, in a panel on the front of the jug, the remainder of the body and neck being decorated with two wide bands of formal classical ornament in gold on a lavender-blue ground. The foot coloured to imitate black marble. H. $5\frac{1}{2}$ in. The original engraving appears facing p. 76, in vol. iii, of *Rural Sports*. A plate in the Schreiber Collection, No. 516a, is painted by the same hand with a subject from the same series. Compare also a plate in the British Museum, Hobson, *Catalogue*, No. V. 88, fig. 70.

373. JUG. Mark (65), "*Chamberlain Worcester.*," written in red. About 1840. PLATE 68.

Pear-shaped body with double sides, the outer pierced with a honeycomb pattern, interrupted by two panels painted in colours with a bird on a tree. Wide neck with wavy edge and formal gilt border. Handle in form of a bamboo stem. H. $4\frac{1}{4}$ in.

Formerly in the Alfred Trapnell Collection.

374. PAIR OF MUGS, each stipple-printed in black with a view of the River Severn at Worcester. Mark (58), "*Chamberlains Worcester.*," and on one 403, in gold. About 1810. PLATE 68.

Cylindrical, with foliated loop handle. The print occupies a square panel on the front, the remaining surface being decorated with a vermiculated pattern in gold. H. $3\frac{3}{8}$ in.

Formerly in the collection of Mr. Hamilton Hunter.

574. HONEY-POT AND COVER. Stipple-printed in black. About 1810.

In the form of a bee-hive fixed in a circular saucer, with a ring handle on the cover. Printed with small landscapes; gilt edges; round the opening to the hive (represented by painting in brown on one side) are bees moulded in relief. H. $4\frac{7}{8}$ in.

The attribution to the Chamberlain factory is uncertain.

375. BEAKER, painted with a view of the River Severn at Worcester. About 1800.

Inverted truncated cone-shaped. The view painted in black in a square panel on one side, with the title "WORCESTER" below; at the back, a spray of rosebuds in gold. Round the rim, a formal border in gold on a dark blue band. H. $3\frac{1}{2}$ in.

376. BEAKER, painted by Thomas Baxter with figure-subjects, of which the respective titles are inscribed beneath them: "BEAUTY," "SAPPHO," "EUROPA." Mark, "*Chamberlains Worcester.*," written in gold. About 1820. PLATE 67.

Of the same form as No. 375. The figure-subjects are painted in grey monochrome in one large and two smaller medallions, which are set amidst a diaper of gilt rosettes and flowers in rectangular panels, with a pale salmon-red ground; the panels separated by broad vertical dark brown bands. H. $4\frac{1}{4}$ in.

The large figure-subject is taken from a painting by Angelica Kauffmann, entitled "Beauty directed by Prudence rejects with Scorn the Solicitations of Folly," of which an engraving by J. M. Delattre was published in 1783.

377. PAIR OF BEAKERS, painted by Thomas Baxter, with the subjects respectively of Sappho and Phaon, and Cymon and Iphigenia. Mark, "*Chamberlains Worcester*," written in gold. About 1820. PLATE 67.

Of the same form as No. 375. The figure-subjects, painted in colours, occupy each an oval medallion, with the titles, "SAPPHO & PHAON," and "CYMON & IPHIGENE" (*sic*), below. The reverse decorated with rosettes and stars in gold on a wide, pale salmon-red band, with a border of floral ornament in blue and gold above, and gilt festoons below. H. $3\frac{3}{8}$ in.

A beaker, painted by Baxter, with the subject of Sappho and Phaon, differently coloured, is illustrated in Binns, *First Century*, pl. LXII., fig. 3. The subject is copied from a design by Angelica Kauffmann, engraved by T. Kirk, and published in 1794, below which is the following legend:—

" Me from the Muse thou wouldst detain,
But all thy tempting Arts are vain;
Never shall my Voice forget to sing,
Nor this right Hand to touch the String."

ANACREON—*Ode* XLI.

Formerly in the collection of Capt. H. H. Spender-Clay.

378. INKSTAND, decorated in imitation of Japanese Imari porcelain. Mark, "*Chamberlains Worcester*," partly obliterated, written in gold. About 1800. PLATE 64.

Oblong, with a wavy-fronted pen-tray projecting in front, a candle-socket in the form of a dragon between two receptacles for pens attached at the back, circular lid with ring handle to cover a box in the middle, and detached ink-well and pounce-pot fitting into circular openings on either side. The decoration is the same as that of the cup, No. 359. H. $4\frac{1}{4}$ in., L. $9\frac{1}{4}$ in.

§ VIII. KERR AND BINNS' FACTORY.

Nos. 379–381.

379. PAIR OF EWERS, painted with figures of Ariel and Cupid respectively. Mark (57), an escutcheon with the initials "K & B" in chief, and a bend with the word "WORCESTER," printed in red, with 59 inserted in one quarter in gold. Dated 1859. PLATE 68.

The form is imitated from that of the Chelsea-Derby ewer, No. 105. The figure-subjects are painted in colours in an oval medallion on the front of the body, reserved on a pattern of vertical gilt stripes. The neck, foot and plinth are decorated with raised gilt dots on turquoise-blue bands. H. $10\frac{3}{8}$ in.

380. PLATE, with the arms of the Earl of Coventry on the rim. Mark (54), a circle enclosing four W's surrounding a crescent, within the horns of which are the figures 51, impressed. About 1860. PLATE 63.

In the middle, a group of flowers painted in natural colours against a brown background in a medallion. The rim has a pale lavender-blue ground and a border of formal foliage in gold. The arms, with the motto "CANDIDE ET CONSTANTER," are executed in bronze-colour and gold. Diam. 9 in.

381. PLATE from a service made for Queen Victoria, decorated by Thomas Bott. Mark (55), designed by Sir Matthew Digby Wyatt, a design of two cupids supporting an escutcheon with the royal cypher "V R" under a crown, standing on a pedestal, on the front of which are the initials "K & B WORCESTER"; above, ribbons inscribed "BERNARD PALISSY, MINTON, BÖTTCHER, WEDGWOOD, LUCA DELLA ROBBIA," printed in black, with the monogram of the decorator, "T B," date 61 and "No. 46" inserted in red in the lower part. Also a circle enclosing four W's surrounding a crescent, within the horns of which are the figures 51, impressed. 1861. PLATE 68.

The rim divided by richly-gilt openwork designs into five panels painted *en camaïeu* in opaque white and dark blue on a turquoise-blue ground with a dancing cupid and trophies of music and revelry. In the middle, the royal cypher under a crown in red and gold. Diam. 9½ in.

Another plate of the service is illustrated in Jewitt, vol. I., fig. 569.

Formerly in the Alfred Trapnell Collection.

VII.—CAUGHLEY.

FROM the year 1772 onwards porcelain was made at a pottery previously in existence at Caughley, near Broseley, in Shropshire. The introduction of the manufacture was due to Thomas Turner, who came from Worcester. The earlier productions were for the most part decorated by printing under the glaze in blue, generally of peculiar brilliancy. The specimens in the Collection mostly belong to a somewhat later period in which painted decoration in underglaze blue and gold was affected, a style clearly inspired by the Worcester porcelain of the Flight period of management. In 1799 the works were purchased by John Rose, of the neighbouring Coalport factory, and their activity steadily lessened, until about 1814 they were finally demolished.

Amongst the marks used at Caughley are the initials "S" and "C" printed or painted in blue under the glaze. The "S" indicates "Salopian," the name by which the porcelain was generally known.

Nos. 382–386.

382. PAIR OF MUGS. About 1790.

PLATE 69.

Cylindrical, with grooved loop handle, decorated with alternating designs of formal flowers and foliage in narrow vertical panels in blue and gold. H. 5 in., diam. $3\frac{3}{8}$ in.

Similar to Schreiber Collection, No. 783.

293. MUG. About 1780.

PLATE 58.

Cylindrical, an oval boss on the top of the handle. Decorated with three bouquets in gold below a wavy gilt stem of foliage on a pale salmon-coloured border. H. $4\frac{3}{8}$ in.

This mug was classed in the 1st edition of the Catalogue as Worcester, but is more probably to be attributed to Caughley.

383. TEA-CUP AND SAUCER. Mark, "S" in underglaze blue. About 1790.

PLATE 69.

Fluted, with scalloped edge, decorated with a formal border in blue and gold, from which hang festoons of foliage in gold. The cup has no handle. Cup, H. 2 in., diam. $3\frac{3}{8}$ in.; saucer, diam. $5\frac{1}{4}$ in.

384. COFFEE-CUP AND SAUCER. Mark (67), "S" in underglaze blue. About 1790. PLATE 69.

Decorated with detached sprigs of flowers and formal borders in blue and gold. Cup, H. $2\frac{1}{2}$ in., diam. $2\frac{1}{2}$ in.; saucer, diam. $5\frac{1}{4}$ in.

385. CAKE-PLATE. Mark, "S" in underglaze blue. About 1790. Fluted rim with scalloped edge, decorated with a border of gilt festoons hanging from a blue band. In the middle are butterflies in blue and gold. Diam. $8\frac{1}{4}$ in.

488. TEA-POY. About 1780. PLATE 85.

Barrel-shaped. Painted in colours with a bouquet and sprays of flowers somewhat formally treated. On the shoulder a ring of cresting in red. H. 4 in.

This and the following piece, formerly attributed erroneously to Lowestoft, were probably made at Caughley.

489. TEA-POY. About 1780. PLATE 85.

Barrel-shaped. Painted with a bouquet and sprays of flowers in colours. On the shoulder a band of Chinese cell-pattern in red and black. H. $4\frac{1}{8}$ in.

See note on No. 488 above.

386. PART OF A TEA-SERVICE comprising tea-pot with cover and stand and three tea-cups and saucers. About 1775. PLATE 49.

Tea-pot of the same form as No. 214, with applied flower on the cover; the stand hexagonal with slanting fluted rim. The cups have no handles. The decoration consists of formally arranged bouquets within gilt wreaths and detached sprays of flowers in colours conventionally treated, and borders of Chinese diaper-pattern in purple edged with wavy gilt scrolls. Tea-pot, H. $4\frac{3}{8}$ in.; cups, H. $1\frac{5}{8}$ in., diam. 3 in.; saucers, diam. $4\frac{7}{8}$ in.

These pieces are assigned to Caughley rather than to Worcester on account of the brownish appearance of the paste by transmitted light.

VIII.—COALPORT.

JOHN ROSE, an apprentice of Turner of Caughley, set up a pottery about 1780 at Jackfield in the same neighbourhood ; shortly afterwards he removed it to Coalport, on the bank of the Severn, nearly opposite to Caughley, and in 1799 he bought up the Caughley factory, and for a few years manufactured porcelain at both factories concurrently, until, about 1814, the elder establishment was finally abandoned. A few years later the Nantgarw and Swansea works appear to have been successively absorbed by the Coalport firm, which is still in existence.

The earliest Coalport porcelain is not easily identified, but may be presumed to have resembled that made at Caughley. In the second decade of the century it was largely decorated with flower-painting somewhat resembling that in vogue at Swansea, and in 1819 William Billingsley, founder of the Nantgarw factory, joined the Coalport Works, bringing with him the receipt for the paste previously made by him at Nantgarw and Swansea ; he died at Coalport in 1828.¹ In 1820 Rose was awarded the "Isis" Gold Medal of the Society of Arts for producing a serviceable felspathic glaze free from lead. He died in 1841. Towards the middle of the century the efforts of his successors were directed towards the imitation of early porcelain, especially Sèvres and Chelsea, and in 1850 the *rose Pompadour*, often miscalled *rose du Barry*, of the former factory was successfully reproduced at Coalport for the first time in England. Cook² was one of the leading painters of this period. As at Derby, decoration by encrusting the surface with applied flowers realistically modelled in the round was extensively practised.

¹ Compare pp. 34, 51, 100, and Nos. 414-416.

² Nos. 396, 410.

Early Coalport porcelain is for the most part unmarked, unless occasionally with the name of the factory impressed or painted. The attribution to Coalport of the unmarked specimens described below, though not beyond question, may be regarded as in most cases well established. The felspar porcelain made after 1820 was marked with a special printed mark which occurs on No. 411. Marks used about the middle of the 19th century were "CBD" in monogram¹ or "CD" (for "Coalbrookdale," an alternative name of the factory),² in blue over or under the glaze, or in gold, and copies of the marks of the porcelain imitated, such as the gold anchor of Chelsea and the blue double "L" cipher of Sèvres. In 1861 a monogram was introduced composed of "C" and "S" (for "Coalport" and "Salopian"), with smaller letters, "C," "S," and "N" in the bows, indicating the names of the factories absorbed by Coalport—Caughley, Swansea and Nantgarw.³ An impressed anchor was also sometimes used at Coalport.⁴ Other marks occasionally seen give the names of agents in London or elsewhere, as, for instance, that on No. 410.

§ I. VASES AND ORNAMENTAL PIECES.

Nos. 387-404.

387. PAIR OF SPILL-VASES. About 1830. PLATE 70.
Cylindrical, painted in colours with exotic birds perched on branches, and insects, with gilt scrollwork between them. H. $4\frac{1}{4}$ in., diam. $2\frac{3}{8}$ in.

388. FLOWER-VASE. About 1830. PLATE 70.
In the form of a cornucopia with scroll base, picked out with gilding and encrusted with flowers applied in high relief and coloured. H. $4\frac{3}{4}$ in.

389. TRAY WITH PAIR OF TOILET-POTS AND COVERS.
About 1830. PLATE 69.

Oblong, with border of gilt scrollwork in relief, encrusted with three groups of applied flowers coloured after nature, and painted with two bouquets. The toilet-pots urn-shaped and similarly encrusted with flowers, with a single flower forming the knob of the cover. Tray, W. $12\frac{1}{2}$ in.; pots, H. 3 in.

¹ Nos. 395-397, etc. ² No. 408. ³ No. 398. ⁴ See Jewitt, *Ceramic art*, vol. 1, p. 290.

390. TOILET-POT AND COVER. About 1830.

Cylindrical, with flat cover, decorated with exotic birds amongst trees and butterflies in colours. Gilt edges. H. $1\frac{3}{4}$ in., diam. $2\frac{1}{4}$ in.

391. TOILET-POT AND COVER. Mark, 3399 and two dots in crimson. About 1840.

Cylindrical with concave side. Decorated with small sprays of flowers printed in red outline painted over in colours, in gilt-edged panels separated by foliage in pink and gold, reserved on a blue ground. H. 2 in., diam. $3\frac{1}{2}$ in.

392. EWER. About 1840.

PLATE 70.

Ovoid body rising from a group of rushes and surmounted by a figure of a swan, the neck of which forms the handle, and the outspread wings the spout. The rushes and swan are coloured yellow, with details in gold. The body is painted in natural colours with flags, forget-me-nots, purple loosestrife and other aquatic flowers represented as if growing round the base. H. 9 in.

393. PAIR OF EWERS. About 1840.

PLATE 70.

Of the same form as No. 392. The rushes and swan are gilt on a white ground. The body of each ewer is painted on either side with flowers in natural colours on a pale yellow ground; the names of the respective flowers are written in red on the base: "Single Proveins Rose," "Ever-blowing Rose," "Auricular (*sic*)," and "Convolvulus or Bind-weed." H. $9\frac{1}{4}$ in., 9 in. respectively.

394. BOTTLE AND STOPPER, decorated in imitation of Sèvres porcelain. About 1840.

Bulbous body, long neck, flat-topped stopper. Decorated with pairs of exotic birds in landscapes, painted in colours in two medallions bordered by rococo scrollwork and floral sprays in raised gilding and reserved on a turquoise-blue ground. H. $8\frac{3}{4}$ in.

Formerly in the Alfred Trapnell Collection.

395. PAIR OF VASES AND COVERS, made in imitation of Sèvres porcelain. Mark, "C B D" in monogram in overglaze blue. About 1850.

PLATE 70.

Ovoid body with wide neck and high foot resting on a square plinth. On the neck, gilt cords in relief passing under a gilt stud on either side of the body. On the cover, a handle in the form of three linked gilt rings. On the body, reserved on a pink (so-called *rose du Barry*) ground and enclosed by raised gilt scrollwork, are medallions, those on one side of the respective vases being painted with a group of flowers and fruit in natural colours, those on the other side with figure-subjects in the manner of Boucher, a young shepherd and shepherdess reclining beside a rose-bush, and two children beneath a cherry-tree respectively. H. $13\frac{1}{4}$ in.

396. PAIR OF FLOWER-POTS, made in imitation of Sèvres porcelain. Mark, "C B D" in monogram in gold; also on one, XII incised. About 1850. PLATE 70.

Of circular jardinière form, with gilt ear handles. On either side, reserved on a pink (so-called *rose du Barry*) ground and enclosed by formal borders in apple-green and gold, are circular medallions painted in colours with groups of cupids and trophies of Music and Love respectively. H. $6\frac{3}{4}$ in., diam. $7\frac{1}{2}$ in.

The medallions of trophies were painted by Cook.

397. PAIR OF FLOWER-VASES AND COVERS. Mark on the cover of one, "C B D" in monogram in gold. About 1850. PLATE 70.

Oblong, with bowed front, two acanthus-leaf handles picked out in turquoise-blue and gold, four scroll feet and a vine-stem with grapes forming a ring handle on the cover. On a claret-coloured ground are, on the front of the two vases, eight-sided panels flanked by raised gilt vine-stems and painted *en grisaille* with subjects copied from plates 16 and 28 of *The Odyssey of Homer engraved from the composition of John Flaxman, R.A., Sculptor*: "Ulysses at the table of Circe" and "Euryclea discovers Ulysses." On the back, oak-branches enclosing trophies of Love and War in raised gilding. H. 10 in., W. $12\frac{1}{2}$ in.

398. PAIR OF VASES AND COVERS. Mark (73) on both vases and covers, a monogram composed of the letters "C" and "S" enclosing "C," "S," and "N" in gold; also 13, printed in red. About 1865. PLATE 70.

Narrow semi-ovoid body, concave neck, gold cover with gilt knob, high base. Three vertical pilaster-like bands stand out in relief, terminating downwards in three plinth-formed feet. The entire surface is covered with a close pattern of conventional flowers, fruit, and insects of Chinese character, printed in black outline and painted in colours on a ground diversely coloured red and blue. H. $17\frac{1}{4}$ in.

399. VASE, decorated by T. J. Bott, junior. About 1860.

Slender amphora-shaped, with square plinth and handles, each in the form of two gilt serpents intertwined. On a dark blue ground are, on one side, Venus attended by Cupid, painted in white and black enamel in the manner of Limoges enamels of the 16th century, on the other side a trophy of Love and War in raised gilding. Round the shoulder, a white band in reserve, moulded with oval rosettes in relief, picked out in gold. The name "*Venus*," written in red under the vase. H. $17\frac{1}{4}$ in.

A vase of the same form, exhibited in 1862, is figured in Jewitt, *Coalport Porcelain Works*, p. 7.

400. PLATE, filled with fruit and flowers modelled in the round and coloured after nature. About 1830.

The rim has a wavy edge and is pierced with rococo panels of open trelliswork picked out in gold. Diam. $10\frac{3}{8}$ in.

401. TAZZA. About 1840.

PLATE 70.

In the form of a Greek *kylix* with formal gilt border. In the middle, within a wide pink band, is a view of a shady lane with children gathering blackberries, painted in colours. W. $8\frac{1}{2}$ in.

402. TRAY. About 1840.

In the form of a shallow, oblong basket, with arch handle and border of raised gilt scrollwork. Decorated with a looped pink band forming compartments, in which are a bouquet and sprays of roses, forget-me-nots, and other flowers in natural colours. H. $2\frac{7}{8}$ in., L. $6\frac{5}{8}$ in.

403. PANEL. Signed "R. Eaton." About 1860.

Rectangular. Painted in colours with grapes, peaches and other fruit in the foreground of a landscape with trees. Black wood frame. Sight measure, $9\frac{3}{4}$ in. by $11\frac{3}{4}$ in.

404. PANEL. About 1860.

Rectangular. Painted in colours with a group of camellias against a background of sky and trees. Black wood frame. Sight measure, $11\frac{3}{4}$ in. by $9\frac{3}{4}$ in.

626. PANEL. By Jabez Aston. About 1870.

Rectangular. Painted in colours with a group of flowers and fruit in a white vase on a table. Gilt wood frame. Sight measure, $12\frac{3}{4}$ in. by $9\frac{3}{4}$ in.

§ II. PIECES FOR DOMESTIC USE.

Nos. 405-413.

405. HAND CANDLESTICK. Mark (72), "C B D" in monogram in overglaze blue. About 1850.

Circular tray with lobed rim, painted with garlands of flowers in natural colours, in two shaped panels bordered by scrollwork in gold, and reserved on a pink (so-called *rose du Barry*) ground. Fluted pink socket, foliated ring handle. H. $3\frac{1}{4}$ in., diam. 6 in.

406. INKSTAND, WITH CANDLESTICK AND TWO INKPOTS AND COVERS. About 1830.

Oblong tray, with loop handle at either end; all the pieces have wavy edges with scrollwork and foliage in slight relief, coloured pale brown, and edged with gilding. Within or below this are wide, wavy pink bands and small sprigs of forget-me-nots painted in natural colours. Tray, L. 11 in.; candlestick, H. $3\frac{3}{4}$ in.; inkpots, H. $2\frac{3}{4}$ in., diam. $2\frac{1}{2}$ in.

407. JUG. About 1830.

Bulbous body, wide short neck with curved lip, foliated loop handle. The body decorated with three bouquets of flowers, painted in natural colours in panels bordered by gilt scrollwork, and reserved on a ground of gilt cell-pattern; formal gilt patterns on neck, lip and handle. H. 8 in., diam. 7 in.

408. PART OF A TEA-SERVICE, consisting of tea-pot and cover, sugar-basin and cover, and cream-jug. Mark (68), "CD" written in underglaze blue. About 1820. PLATE 70.

All three pieces composed of shells and bulrushes, springing from rocky bases picked out in pink, green and gold, and encrusted with sprays of flowers in high relief, coloured after nature. The covers have a knob in the form of a swan. The tea-pot has an arched handle rising over the cover. Tea-pot, H. $6\frac{1}{4}$ in.; sugar-basin, H. 4 in.; cream-jug, H. 3 in.

409. PLATE, made in imitation of Sèvres porcelain, painted by Cook. Mark (71), "LL" enclosing "RP" in overglaze blue, and 9, impressed. About 1850. PLATE 70.

In the middle, a group of flowers and fruit in natural colours. On the rim, exotic birds in landscapes in colours in shaped panels, bordered by raised gilt scrollwork, and reserved on an apple-green ground.

410. PLATE, painted by Cook, in imitation of Sèvres porcelain. Mark (69), a garter inscribed "COALPORT PORCELAIN" with a crown above it, and within it the words "SPARKS, Broad St. WORCESTER. By Appointment to HER MAJESTY QUEEN ADELAIDE," printed in crimson. About 1845. PLATE 70.

In the middle, a group of exotic birds in a landscape painted in colours. On the rim, garlands of flowers in natural colours in three shaped reserves, bordered by gilt scrollwork on a pea-green ground. Diam. $9\frac{1}{4}$ in.

Queen Adelaide died in 1849.

411. PORRINGER, WITH COVER AND STAND. Mark (70), "Coalport IMPROVED Feltspar Porcelain," within bands of laurel surrounded by the words "*PATRONISED by the SOCIETY of ARTS. The GOLD MEDAL awarded MAY 30th 1820,*" all within a circle, and below "I. ROSE & C^o", printed in red. About 1825.

Circular, with two loop handles in the form of twigs, and a strawberry as the knob of the cover. Decorated with formal gilt borders, and with sprigs of cornflowers and rosebuds in blue, pink and green. Porringer, H. $4\frac{1}{4}$ in.; stand, diam. $6\frac{1}{2}$ in.

412. SUGAR-BASIN WITH COVER AND STAND, from a dessert-service. Mark, 1487 and three dots, in gold. About 1830.

Circular with wavy edges. The basin has two gilt branching handles; the rim of the basin and the stand, and the cover, are pierced, and all the pieces are painted with bouquets of flowers in natural colours in scrolled panels reserved on a light pea-green ground. The cover has a handle in the form of a looped branch with gilt berries. Basin, H. $6\frac{3}{8}$ in.; stand, diam. $7\frac{3}{8}$ in.

513. PAIR OF SUGAR-BASINS AND COVERS from a dessert-service. About 1830.

Boat-shaped with four scrollwork feet, a goat's head handle at either end, wavy shell-moulded edge and a formal flower as knob to the cover. On either side are sprays of flowers painted in natural colours. The shoulder and the edge of the cover painted with a pale salmon-red ground edged with formal gilt ornament. H. $7\frac{1}{4}$ in., L. 9 in.

A plate of similar design has been seen bearing the mark of an anchor. These pieces were hitherto ascribed, probably in error, to Davenport of Longport.

413. TWO COFFEE-CUPS AND SAUCERS, decorated with stipple prints in black, and gilding. About 1800.

On the front of the cups and in the middle of the saucers a vase full of fruit, the fruit printed, the vase in gold, within a medallion. On the cups also minute sprigs in gold. Cups, H. $2\frac{1}{2}$ in., diam. $2\frac{1}{2}$ in.; saucers, diam. $5\frac{1}{2}$ in.

These pieces are perhaps early examples of Coalport porcelain, but their origin is uncertain.

**§ III. PORCELAIN PROBABLY MADE AT COALPORT
FROM BILLINGSLEY'S "NANTGARW" RECEIPT.**

Nos. 414-416.

414. MUG. About 1830.

PLATE 71.

Cylindrical, with flaring base and rim bordered with wide gilt bands and scroll handle. Round the outside, a frieze of flowers painted in natural colours. H. $4\frac{1}{4}$ in., diam. $5\frac{1}{2}$ in.

The painting, which is of unusual merit, is in the style of Billingsley, and was perhaps executed by him shortly before his death in 1828.

415. JUG. About 1830.

PLATE 71.

Fluted pear-shaped body, shell-shaped lip edged with gilding, scrolled loop handle. On either side is a bouquet of flowers painted in natural colours. H. $5\frac{1}{2}$ in.

Jugs with flower-painting similar in character to this and the following piece in a private collection at Penarth are dated 1829 and 1831.

416. JUG. About 1830.

PLATE 71.

Bulbous body, short wide neck, curved lip with gilt star beneath it, scroll handle; on either side, a bouquet of flowers painted in natural colours. On the front, the initials "I S E" between two sprays in gold. H. $6\frac{1}{4}$ in.

IX.—NANTGARW.

THE porcelain works at Nantgarw, between Cardiff and Merthyr Tydfil, in the valley of the Taff, were founded in 1811 by William Billingsley (who was apprenticed at the Derby factory in 1774, and had subsequently been employed by Flight and Barr at Worcester) and his son-in-law Samuel Walker. The manufacture was suspended in 1814, when Billingsley and his staff removed to the Swansea works. It was resumed in 1817, and in 1819 Billingsley migrated to Coalport, the Nantgarw works being taken over by William Weston Young, formerly employed at the Cambrian Pottery, Swansea, who carried them on till they were finally closed in 1822, with the assistance, during the last year, of a flower-painter from Bristol, Thomas Pardoe, who had also previously worked at Swansea.

The paste of Nantgarw porcelain is of very translucent, glassy character. The decoration was to some extent imitated from that of Sèvres porcelain of the 18th century. Much of the porcelain was issued from the factory without decoration and painted in London or elsewhere, as, for instance, by Robins and Thomas Martin Randall, who worked for the dealer John Mortlock at Spa Fields, Clerkenwell. Of the specimens in the collection probably Nos. 417, 421 and 437 alone were decorated at Nantgarw. The mark used was the name "NANT-GARW," with or without the initials "c.w." (probably for "China Works"), impressed. This mark was also used at Swansea on porcelain made from Billingsley's receipt (see p. 103); it is consequently almost impossible to distinguish the productions of Nantgarw from the similar porcelain made at Swansea. The mark "*Nantgarw*" in red script characters also occurs on authentic specimens.

Nos. 417-421.

417. PLATE. Mark (74), "NANT-GARW C.W," impressed. PLATE 76.

Lobed rim moulded with scrollwork and flowers in relief, forming panels in which are painted a bird, sprays of flowers, and fruit. In the middle, a bouquet painted in natural colours. Diam. 10 in.

By an unknown painter who affected an arrangement of flowers in a transverse band across the middle of the plate.

437. TWO PLATES. Mark on one, "NANT-GARW C.W," impressed. PLATE 76.

Decorated with roughly painted bouquets and sprays of flowers in natural colours; gilt wavy edge. Diam. 9½ in.

418. PLATE. Mark, "NANT-GARW C.W," impressed. PLATE 72.

Of the same form as No. 417, the relief ornament being enriched with gilding and the panels painted with pink roses on a groundwork of gilt spots. In the middle, within a formal gilt border, a seaport scene with a seated statue on a quay in the foreground, painted in colours. Diam. 10 in. Perhaps made at Swansea from Billingsley's receipt, compare p. 83. The roses on the rim are somewhat in the manner of Billingsley. The seaport scene was probably painted in London.

419. THREE PLATES. Mark, "NANT-GARW C.W," impressed. PLATE 73.

Lobed rim with gilt design of shells and scrollwork forming half panels in which are small bouquets in colours. In the middle are paintings in colours of the cock of the rock (*Rupicola rupicola*) in two different postures and a species of *Penelope*, respectively, each in a landscape. Diam. 9½ in., 9½ in., 9¼ in. respectively.

Decorated outside the factory, probably about 1825 in London, for the dealer John Mortlock; compare with a dish illustrated by Turner, pl. xviii. The painting of *Penelope* is perhaps based on illustrations in *Avium species novae quas in itinere per Brasiliam annis 1817-1820 collegit et descripsit J. B. de Spix*, published in Munich in 1825; the painting of No. 625 is by the same hand.

Formerly in the J. G. Mortlock Collection.

438. PLATE, painted with a view of Esher Place and other small views copied from engravings, published between 1792 and 1802, in *The Copper Plate Magazine*. Mark, "NANT-GARW C.W," impressed. PLATE 73.

Of the same form as No. 417, the relief ornament being enriched with gilding and the panels painted with minute views of country seats or ruins. The views, painted in colours, are after engravings with the following titles: In the middle, *Esher Place, Surrey* (1792); in the small panels on the rim, *Benham, Berkshire* (1801); *Hales Owen* (1802); *West Clandon Place, Surrey* (1793); *Stoke Rochford, Lincolnshire* (1800); *Valle Crucis Abbey, Denbighshire* (1800); *Brocket Hall, Hartfordshire* (1793). Diam. 9¾ in.

Possibly made at Swansea from Billingsley's receipt, the decoration not carried out at the Nantgarw or Swansea factory.

Formerly in the Alfred Trapnell Collection.

420. SOUP-PLATE.

PLATE 72.

The rim has painted and moulded decoration similar to that of No. 417. In the middle is a painting in colours of two children walking in a mountainous landscape. Diam. $8\frac{1}{4}$ in.

Possibly made at Swansea from Billingsley's receipt. The figure-subject probably painted outside the factory.

Formerly in the Alfred Trapnell Collection.

421. FRUIT-DISH. Mark, "NANT-GARW C.W," impressed. **PLATE 76.**

Oval, with lobed rim and gilt edge. In the middle, exotic birds and a butterfly amongst bushes; on the lobes of the rim small roses painted in colours. L. $11\frac{3}{4}$ in., W. $8\frac{1}{2}$ in.

X.—SWANSEA.

THE “Cambrian Pottery” at Swansea was established in 1764. Porcelain was not made there until 1814, when Lewis Weston Dillwyn was chief proprietor of the pottery. In that year Dillwyn visited the porcelain factory recently established at Nantgarw¹ and induced its managers, Billingsley and Walker, to transfer their manufacture to his own works. Billingsley and Walker left Swansea again in 1817; at the same time Dillwyn disposed of his shares in the firm, which became Bevington & Co. The manufacture of porcelain ceased in 1823 or 1824.

The porcelain made at Swansea was of three distinct types of paste. The first, made from the receipt of Billingsley during his association with the factory, is identical with that of Nantgarw porcelain. The second, showing the greenish hue of a duck's egg by transmitted light, was introduced at an early stage at the instance of Dillwyn and continued to be made in a modified form by Bevington & Co. Both of these types contain bone-ash amongst their ingredients. The third type of paste, known from the mark used upon it as the “trident body,” was introduced by Dillwyn in 1817 and abandoned by his successors; it contains soapstone or steatite in place of bone-ash, resembling the paste of Worcester porcelain of the Flight and Barr factory. It is relatively hard, has a dead white pig's-skin appearance on the surface, and shows a smoky yellow tint by transmitted light. A rare variety of the third composition is extremely glassy and as colourless as sodden snow.

The chief marks used at Swansea were (1) the impressed Nantgarw mark, on porcelain made from Billingsley's receipt; (2) the name “SWANSEA” impressed, or printed or written in red; (3) the same

¹ See p. 100.

accompanied by a single trident or two tridents crossed, impressed, on the third type of paste¹; (4) exceptionally, after 1817, "BEVINGTON & CO." impressed.

The work of many of the painters who decorated Swansea porcelain can be identified with the help of signed or otherwise authenticated pieces. Amongst them the following are represented in the Collection: Thomas Baxter, who came to Swansea from Worcester in 1816 and returned thither in 1819,² Henry Morris,³ and William Pollard.⁴ The bird painting on No. 425 may perhaps be attributed to Matthew Colclough. Billingsley, who began his career as a flower-painter at Derby, appears to have done very little painting at Swansea and to have concerned himself mainly with the composition of the paste. Applied decoration of flowers modelled in biscuit, as on Nos. 425, 426, seems to have been the work of Goodsby, who is said to have come from Derby. Much Swansea porcelain was sent away from the factory undecorated, to be painted in London or elsewhere for dealers whose names are occasionally written upon the pieces.⁵

§ I. VASES AND ORNAMENTAL PIECES.

Nos. 422-429.

422. SET OF THREE POT-POURRI VASES AND COVERS.

PLATE 74.

Crater-shaped, with two gilt handles in the form of serpents, and square plinth supported by four gilt paws. The covers have a gilt flame-shaped knob and circular perforations. Painted with pink roses coloured after nature, arranged in loose bouquets on either side of the body, and in a garland amid gilt formal ornament round the neck and foot. H. 9 $\frac{5}{8}$ in., 8 $\frac{1}{2}$ in., 8 $\frac{1}{8}$ in., respectively. Apparently "Nant-garw" paste. The painting is by an imitator of the style of Billingsley.

423. VASE.

PLATE 76.

Urn-shaped, with two handles in the form of gilt winged female terminal figures, and square plinth coloured black. On either side of neck and body are grotesque Chinese figures in landscape setting painted in colours. The foot coloured to imitate pink marble. H. 9 $\frac{1}{2}$ in. "Nant-garw" paste.

¹ Apparently in error this mark was stamped on a service of the "duck's-egg" paste, a plate from which is in the Schreiber Collection, No. 808.

² Nos. 427 432; see also p. 57.

³ Nos. 428, 431.

⁴ No. 435.

⁵ No. 434.

424. VASE.

Similar to No. 423. The Chinese figures on one side of the body are two soldiers, on the other two men amongst bales of merchandise on the seashore. H. $8\frac{3}{8}$ in.
"Nant-garw" paste.

425. VASE.

PLATE 76.

Beaker-shaped, with two gilt handles springing from grotesque masks, and three bronze-coloured paw feet. Below the rim is a wreath of flowers modelled in white biscuit porcelain, and applied in high relief. Round the lower part a band of bead ornament. On either side below the wreath are a bullfinch on a branch of cherries, and two goldfinches with their nest, respectively, painted in natural colours. Inside, a formal gilt border. H. $5\frac{1}{8}$ in.

Apparently "Nant-garw" paste. The birds painted probably by Colclough; compare *Glynn Vivian Art Gallery Catalogue*, illustration p. 6. The biscuit wreath may perhaps be the work of Goodsby; see Turner, p. 240.

Formerly in the Alfred Trapnell Collection.

426. VASE. Mark, a wheel incised.

PLATE 75.

Beaker-shaped, with four gilt feet resting on a black square plinth. Round the middle a wreath of flowers modelled in white biscuit porcelain and applied in relief. Above and below this are bright-coloured birds flying amongst the branches of bushes, conventionally rendered in gold, represented as growing round the base of the vase and hung with festoons of flowers in natural colours. H. $5\frac{3}{4}$ in.

"Nant-garw" body. The wreath perhaps modelled by Goodsby; see No. 425.

427. PAIR OF SPILL-VASES, painted by Thomas Baxter. PLATE 75.

Nearly cylindrical, with a gilt grotesque mask in relief on either side. Between the masks are rectangular gilt-bordered panels in which, painted in natural colours, are on one side of both vases a large bouquet in a blue vase standing on a marble slab, on the other side an auricula plant and a spray of yellow single roses respectively. H. 5 in.

"Nant-garw" paste. The painting may be compared with that of a plate in the Museum, No. 3491-1901, from a service painted by Baxter, mentioned in the lawsuit "*Roby v. Dillwyn*" in 1821.

Formerly in the Alfred Trapnell Collection.

428. POT-POURRI VASE AND COVER, probably painted by Henry Morris. PLATE 76.

In the form of a cup on a high foot, with two small loop handles springing from applied masks; the cover in the form of a saucer with circular perforations in the middle. Round the vase and the upper side of the rim of the cover are small groups of flowers and fruit painted in natural colours. On the lower side of the rim of the cover and the foot, borders of scrollwork and dots in gold. H. $4\frac{3}{4}$ in., diam. $5\frac{1}{2}$ in.

Apparently "Nant-garw" paste. The painting resembles that of a plate signed by Morris, figured in Turner, pl. iv.

[429. WATCH-HOLDER, factory uncertain, see p. 155.]

§ II. PIECES FOR DOMESTIC USE.

Nos. 430-439.

430. SUGAR-BOWL, COVER AND STAND. Mark, "NANT-GARW c.w.", impressed. PLATE 77.

Circular, with two gilt handles springing from small masks imitated from those of an ancient Greek *crater*. Pine-cone knob on the cover. Decorated with pink roses painted after nature, arranged in loose bouquets on either side of the bowl and within a row of acanthus foliage in relief in the middle of the stand, and in small groups in panels with gilt dotted ground enclosed by looped gilt vine-stems on the cover, the shoulder, and the rim of the stand. Bowl, H. $5\frac{1}{4}$ in.; stand, diam. $7\frac{1}{4}$ in.

"Nant-garw" paste. Painted in the manner of Billingsley.

431. SUGAR-BOWL, COVER AND STAND. Mark on the stand, "SWANSEA," printed in red. PLATE 77.

Circular, with two gilt handles; the cover concave with flat top bordered by beads in relief, and gilt cauliflower knob. Decorated with bouquets of roses and other flowers painted in natural colours in oval panels reserved on a turquoise-blue ground with *œil-de-perdrix* pattern imitated from Sèvres porcelain, the ground edged with formal scrollwork in gold. Bowl, H. $4\frac{3}{8}$ in.; stand, diam. $7\frac{3}{4}$ in.

"Duck's-egg" paste. The painting is perhaps by Morris.

432. FOOD-WARMER AND COVER WITH SPIRIT-LAMP.

PLATE 71.

The lamp consists of a turret-shaped stand with battlemented top, in two parts, and a burner also in two parts. Round the stand is painted in colours a mountainous Italian landscape with a castle, bridge and figures. The food-warmer is of depressed globular form with cylindrical projection fitting into the stand; gilt conical knob on cover, angular loop handle. Round the shoulder and cover of the food-warmer and the base of the stand, minute diaper designs edged with scrolls in gold. H. over all, $8\frac{7}{8}$ in.

Apparently "Nant-garw" paste. The painting perhaps by Thomas Baxter.

433. COFFEE-CUP AND SAUCER. Mark on the saucer, "SWANSEA," printed in red.

The upper part of the cup and rim of the saucer moulded with oblique wavy panelling and a border of wicker-pattern, over which are painted small bouquets of flowers in brown monochrome; gilt wavy edges. Cup, H. $2\frac{1}{2}$ in., diam. 3 in.; saucer, diam. $5\frac{1}{2}$ in.

"Duck's-egg" paste.

434. CUP. Mark (76), "Powell 91 Wimpole St.", written in crimson. PLATE 76.

Cylindrical, with flaring rim, three gilt paw feet, and handle in the form of a gilt scroll springing from a mask and rising above the rim. On either side are oval panels painted in colours, one with a view of a country lane, the other with an Italian landscape with classical ruins beside a river. On the front, a basket of flowers suspended from acanthus scrolls in gold. Gilt scroll border inside the rim. H. $4\frac{5}{8}$ in., diam. $3\frac{1}{2}$ in.

"Trident" paste. The mark is that of a London agent, for whom probably the decoration was executed outside the Swansea factory; it occurs also on pieces decorated with flowers in a private collection at Penarth.

435. TWO SOUP-PLATES, painted by William Pollard. Mark (75), "SWANSEA," printed in red. PLATE 73.

Of the same form as No. 417. In the middle, small bouquets of flowers painted in natural colours. In the panels on the rim, small symmetrical feathery branches in gold and dark green. Diam. $8\frac{1}{4}$ in. "Nant-garw" paste. The painting closely resembles that of a mug in the Museum, No. C. 115-1915, authenticated as Pollard's work.

436. SOUP-PLATE.

Of the same form as No. 417. In the middle, a striped peony and a spray of blue convolvulus painted in natural colours. The flowers in relief on the rim are left in white reserve, and the scrollwork gilt, on a grey-blue ground. Diam. $8\frac{1}{2}$ in.

The painting was formerly erroneously attributed to William Weston Young, owing to a misunderstanding as to the nature of his work. Botanical paintings on earthenware once ascribed to him are now recognised as early work of Thomas Pardoe; the later paintings of the latter, contemporary with this plate, are entirely different from the flowers thereon. The paste is apparently the Swansea "duck's-egg." It has been suggested, however, that the plate is of Staffordshire make; the blue ground is similar to that employed by Spode (compare No. 572) and Davenport (compare No. 512).

[437, 438. PLATES. Nantgarw porcelain, see p. 101.]

439. INKPOT.

PLATE 76.

Cylindrical, with flange round the top, a gilt lion's mask in relief on either side, four gilt paw feet, and a circular inkwell fitting into an opening in the top. On one side is a rectangular panel painted with flowers in natural colours with a shaded grey background. On the other side, symmetrically scrolled foliated stems in gold. H. $2\frac{3}{4}$ in., diam. $3\frac{3}{8}$ in.

Apparently "Nant-garw" paste. The flower painting perhaps by Morris.

XI.—PLYMOUTH.

SOME time between the years 1745 and 1755 the true china clay or kaolin was discovered in Cornwall by William Cookworthy, an apothecary, of Plymouth. It was not, however, till March 17th, 1768, that he took out a patent for the use of this material with china stone or petuntse, which by that time he had also found, in the manufacture of true hard porcelain similar to that made in China. The company floated by him for this purpose was already in existence in 1767, and there is reason to believe Cookworthy was before that one of the proprietors of the porcelain manufacture at Lowdin's china house, Bristol.¹ From 1771 to 1773, under the style of Cookworthy and Co., he carried on the manufacture at No. 15, Castle Green, Bristol, and it seems that in 1770 he removed his establishment to that city from Plymouth. There is, however, some uncertainty as to the continuance of the manufacture at Plymouth for some time after that date, and as to the relations of the Plymouth and Bristol works.² Plymouth porcelain is often much discoloured by smoke-staining so as to present a dull grey appearance. Much of the ware for domestic use was painted in blue under the glaze, generally of a dirty blackish tone. Where enamel colours and gilding are used they often appear to be imperfectly fused on the glaze. Spiral "wreathing" of the surface, due to defective "throwing," is characteristic alike of Plymouth and Bristol pieces fashioned on the wheel. The mark used at Plymouth was the alchemist's sign for tin (Jupiter). The dish described below is unmarked.

No. 440.

440. DISH. About 1770.

Octagonal, painted in natural colours in the middle with a bouquet and on the rim with festoons of flowers suspended from a double line in blue with gilding. W. 11 in.

This dish has sagged in the middle during the firing, and the glaze on the under side is badly discoloured. It is painted by the same hand as a mug in the Museum, No. 3094-1901, and another, No. 714, in the Schreiber Collection (formerly in the Prideaux Collection), and a tea-pot, No. 717, in the Schreiber Collection, all which pieces bear the Plymouth mark and show the characteristic defects of Plymouth porcelain.

¹ See p. 109, also Pountney, pp. 201, 208, 211, where an account, beginning in 1767 with the Plymouth Porcelain Company, is quoted from *The Woollen Manufacture at Wellington, Somerset*, by J. H. Fox, London, 1914.

² Compare note on No. 443.

XII.—BRISTOL.

PORCELAIN of some kind appears to have been made at Bristol intermittently from the middle of the 18th century onwards for more than thirty years. As early as 1750 soft porcelain containing soapstone (steatite) was being made at "Lowdin's China House" (also a glass house), situated at Redcliff Backs, Bristol, with a warehouse at Castle Green, by a company of proprietors amongst whom was probably William Cookworthy, of Plymouth. Soapstone was brought for the purpose from near the Lizard, Cornwall. The existence of the factory, first brought to light by Hugh Owen under the erroneous name "Lowris" china house, from a mention of it as "lately established" in the diary of Dr. Pococke for 1750, has recently been confirmed by Mr. William Pountney from contemporary advertisements. From these it transpires that in 1752 the Bristol undertaking was amalgamated with the Worcester porcelain works and removed thither; as late as 1755, however, some of the productions still remained unsold at the Castle Green warehouse.¹

Certain pieces of soft porcelain, some of which, such as No. 3151-1901 in the Museum, are marked with the name "Bristol" in relief, may be identified as productions of this factory; amongst these may be classed No. 206, described below. A certain other class of soapstone porcelain, which seems to have some connection with the Lowdin porcelain and may have been made at Bristol or Worcester, has already been described above.²

¹ See p. 53 above, also Owen, p. 15*, Pountney, pp. 185-205.

² See pp. 54, 59, 60; Nos. 26, 30-32.

A second factory, in which materials obtained from Cornwall were employed, is spoken of as "set up here some time ago" and given up as a failure, in a letter dated from Bristol in January, 1766,¹ and was abandoned in 1765. Whether it had any connection with the Lowdin factory or was a separate undertaking is uncertain.

In 1770 a factory for making hard-paste porcelain, or true porcelain of the Chinese type, was opened at Castle Green, Bristol, by William Cookworthy and Co., in continuation of the establishment previously carried on at Plymouth.² In 1773 the factory and entire patent rights were purchased by Richard Champion, who appears to have been engaged in the manufacture of porcelain on his own account as early as 1768, and to have managed Cookworthy's works from the time of their removal from Plymouth. He employed John Brittan as his foreman. In 1775 Champion secured an extension of the term of the patent, but in 1781 he was obliged, on account of financial embarrassments, to give up the works and to sell the patent to a company of Staffordshire potters, who continued the manufacture of hard-paste porcelain at New Hall, Shelton.³

The most characteristic productions of Champion's factory were well-modelled statuettes, often made in sets, mostly inspired by, but not directly copied from, the models of Meissen; they resemble the contemporary Chelsea-Derby statuettes in the restraint of their colouring. The best figures are the work of a modeller who had previously worked at Bow and Worcester and impressed his productions with the mark "T^o"; he is generally assumed to be the "Mr. Tebo" employed by Josiah Wedgwood in 1775.⁴ Champion also made a few very fine and richly enamelled vases, mostly hexagonal in form, of which six examples are included in the Collection.⁵

¹ Owen, p. 11.

² Compare p. 108.

³ Compare p. 128.

⁴ Nos. 442, 444; see *Burlington Magazine*, xxv, p. 108.

⁵ Nos. 443-447.

In the decoration of his "useful" wares, the influence of the pseudo-classical style of the Louis XVI period is predominant, and a green enamel, often appearing in festoons of laurel, is a characteristic feature. What is known as "cottage china,"¹ intended for sale in the country markets, with simple decoration from which gold is absent, was also made in considerable quantity. A speciality of Champion's factory were the armorial and ornamental plaques in biscuit porcelain with flowers finely modelled and applied in relief.²

The mark ordinarily used at Champion's works was a cross in overglaze enamel blue or gold;³ on the exceptional pieces decorated in underglaze blue this mark was also painted under the glaze. A capital "B" in blue over the glaze,⁴ and the crossed swords of Saxony under it in the same colour in imitation of Meissen porcelain,⁵ were also sometimes used. These marks were generally accompanied by a numeral in blue enamel or gold, believed to refer to the decorators, such as Henry Bone, the miniature-painter (b. 1775, d. 1834), and William Stephens (b. 1756, d. 1836), who were the first two apprentices engaged by Champion.⁶ The Plymouth mark of the sign for tin was used on Bristol porcelain made during Cookworthy's proprietorship of the works.

Panels with reliefs of flowers modelled in the round and other ornamental pieces in biscuit porcelain,⁷ somewhat similar to those made at an earlier date by Champion, but in soft paste, were produced about 1845-1865 at the Water Lane Pottery at Bristol under the management of John D. Pountney, who died in 1852. The background of these panels was coloured with a wash after firing, not like those of Champion, such as No. 483, composed of a paste stained with blue before firing.

¹ No. 479 may be classed under this heading. The Bristol "cottage china" is often difficult to distinguish from that made at New Hall; see note on No. 508.

² Nos. 448-450.

³ Nos. 452, 456, 457, etc.

⁴ No. 478.

⁵ Nos. 453, 456, 460, etc.

⁶ See, however, notes on Nos. 455, 469, 470.

⁷ Nos. 482-484.

§ I. PORCELAIN MADE AT LOWDIN'S CHINA HOUSE.

Nos. 206.

206. PAIR OF BOWLS painted in imitation of Chinese *famille verte* porcelain. About 1750. PLATE 45.

Oval, with lobed sides expanding slightly upwards. On either side is a panel with a border of rococo scrollwork in relief, painted with a Chinese landscape or flowers in colours. At either end, rococo scrollwork in relief. Inside, a spray of flowers on the bottom, and a border of diaper ornament on a green band interrupted by flowers in panels. Each, H. $2\frac{3}{4}$ in., L. 7 in.

See p. 109 above. The style of relief decoration is similar to that of the tureen mould in the Worcester Porcelain Works Museum, illustrated in Hobson, *Worcester Porcelain*, p. 17.

§ II. FIGURES.

Nos. 441, 442.

441. SHEPHERDESS. About 1775. PLATE 78.

Standing figure holding a crook, and in her left hand a bunch of flowers. Red hat, blue bodice with green front; flowered skirt. Rococo-scrrolled base picked out in brownish-crimson, with flowers applied in relief. H. $12\frac{1}{4}$ in.

Similar to No. 733 in the Schreiber Collection.

Formerly in the Alfred Trapnell Collection; see Oxford, *Catalogue*, No. 157, p. 18.

442. AUTUMN, one of a set of the Four Seasons. About 1775. PLATE 78.

A little girl standing barefoot on a rocky base, with a basket of fruit supported by both hands on her left hip. She wears a blue band in her hair and a dress figured with bunches of grapes confined by a crimson belt, the skirt being caught up so as to expose a lilac-coloured quilted petticoat. H. $11\frac{1}{8}$ in.

A similar figure, No. 279 in the Schreiber Collection, bears the mark "T^o" impressed, said to be that of the modeller Tebo.

Formerly in the Alfred Trapnell Collection.

§ III. VASES AND ORNAMENTAL PIECES.

Nos. 443-450, 485.

443. VASE, plain white. About 1770. PLATE 78.

Hexagonal, with acanthus foliage in relief at each angle of the base; festoons of conventional flowers, modelled in relief and applied, hang from the shoulder one on each side, tied with ribbons on each alternate angle. The flaring mouth restored. H. $12\frac{3}{8}$ in.

The blistering of the surface shows that this vase has failed in the firing. A vase of similar form bearing the mark used at Plymouth, the symbol for tin, is illustrated by Owen, fig. 31, and it is possible that the present specimen may have been made at Plymouth.

Formerly in the Alfred Trapnell Collection.

444. VASE AND COVER, plain white. About 1770. PLATE 78.

Hexagonal, with acanthus foliage in relief at each angle of the base. Round the middle of the body is a row of projecting shell-like ornaments. Above this, suspended from two female masks and ribbons, are festoons of flowers, one on each side, modelled in high relief and applied. Domed cover with a trailing spray of applied flowers at each angle. H. 14 $\frac{1}{4}$ in.

A Worcester vase of similar form, No. 84 in the Schreiber Collection, bears the mark "T^o" impressed, said to be that of the modeller Tebo.

Formerly in the Alfred Trapnell Collection.

445. VASE. About 1770. PLATE 79.

Hexagonal, with flaring neck pierced with an openwork design. On either side on the shoulder is a female mask in relief crowned with flowers, from which hang two large festoons of flowers modelled in high relief and applied. The surface is covered with a yellow enamel, over which are painted sprays of formal flowers in purple. The masks and festoons in relief are coloured after nature. H. 12 $\frac{1}{4}$ in.

A somewhat similar yellow vase in the British Museum is illustrated in Hobson, *Catalogue*, pl. XXXIV, and Burton, *English Porcelain*, pl. XX.

446. VASE. About 1770. PLATE 79.

Similar in form and decoration to No. 444, except that the neck flares outwards and the vase has no cover. The surface is covered with yellow enamel, upon which are painted formal sprays of flowers in purple. The masks, festoons and ribbons in relief are coloured after nature. H. 12 in.

Formerly in the Alfred Trapnell Collection; see Oxford, *Catalogue*, No. 254, p. 30.

447. PAIR OF VASES with ormoulu mounts. About 1775. PLATE 80.

Hexagonal. Painted with bright-coloured birds perched on branches, and insects, in small panels with gilt borders of rococo scrollwork reserved on a ground of scale-pattern in blue. Mounted with foot and rim of scrollwork united by two leafy handles rising above the rim, in ormoulu. H. 15 $\frac{1}{2}$ in., 15 $\frac{1}{4}$ in. respectively.

Formerly in the collections of R. Walker, of Bath, W. Romaine Callender, and Alfred Trapnell. One of the vases is illustrated by Owen, fig. 96, and Jewitt, *Ceramic Art*, vol. i, fig. 753.

448. MEDALLION with bouquet of flowers modelled in relief and applied, in white biscuit porcelain. About 1775. PLATE 81.

Oval, mounted in a glazed turned wood frame, stamped with the name "I. SUTTON, BRISTOL." The applied flowers surround a plain oval panel, the surface of which is glazed, enclosed by a wreath of delicate grass-like foliage tied with a ribbon. Frame, H. 7 $\frac{3}{8}$ in., W. 8 $\frac{3}{8}$ in. Mentioned in Marryat, *Pottery and Porcelain*, p. 391, and *The Art Journal, New Series*, vol. ii, 1863, p. 240.

Formerly in the collections of William Edkins (who purchased the medallion at the sale of the stock of E. H. James, a Bristol dealer, in 1867) and Alfred Trapnell.

449. MEDALLION with bouquet of flowers modelled in relief and applied, in white biscuit porcelain. About 1775. PLATE 81.

Circular, mounted in a glazed turned wood frame. Frame, diam. $5\frac{3}{8}$ in.

Formerly in the Alfred Trapnell Collection.

450. WREATH OF FLOWERS modelled in white biscuit porcelain. About 1775. PLATE 81.

An oval wreath minutely modelled after nature, mounted in a glazed turned wood frame. Frame, H. $5\frac{1}{4}$ in., W. $4\frac{1}{4}$ in.

Formerly in the possession of E. H. James, of Bristol, and in the Alfred Trapnell Collection.

483. PANEL, of greyish-blue biscuit porcelain, with a bouquet of flowers tied with a ribbon modelled in the round in white biscuit and applied. About 1775.

Oval, mounted in a square gilt glazed frame. Frame, 17 in. by 15 in.; panel, H. 11 in., W. $9\frac{1}{2}$ in. approximately.

485. PAIR OF MODELS OF BIRDS' NESTS, each containing three eggs, in white biscuit porcelain. About 1775.

H. $2\frac{1}{4}$ in., 2 in., diam. $3\frac{1}{4}$ in., 3 in. respectively.

A similar nest is in the British Museum. See Hobson, *Catalogue*, p. 115.

§ IV. PIECES FOR DOMESTIC USE.

Nos. 451-481.

451. COFFEE-POT AND COVER. About 1780. PLATE 84.

Pear-shaped with long curved spout, domed cover and ribbed loop handle. On either side, loose sprays of flowers painted in colours. Round the top and on the cover, festoons of flowers in colour with gilt foliage attached to a blue line. H. $8\frac{3}{4}$ in.

Formerly in the Alfred Trapnell Collection; see Oxford, *Catalogue*, p. 3, No. 17.

452. COFFEE-POT AND COVER. Mark, a cross in overglaze blue. About 1780. PLATE 82.

Similar in form and decoration to No. 451, with the addition of gilt scrollwork and diaper patterns round the attachment of the spout and the base. H. $9\frac{1}{4}$ in.

Formerly in the Alfred Trapnell Collection.

453. CABARET, comprising tea-pot and cover, sugar-bowl and cover, milk-jug, cup and saucer and tray. Mark, on the tea-pot and sugar-bowl, crossed swords with a dot between the hilts in imitation of the mark of Meissen porcelain, in underglaze blue; on the tray and the cup and saucer, a cross in blue over the glaze; also (79) on the tray, "B N^o 1st." in crimson. About 1780.

Tea-pot bulbous, with handle and spout in the form of twigs and an applied flower on the cover. A similar flower on the cover of the sugar-bowl. The cup has a scrolled loop handle, the tray is oval with lobed rim, and, underneath, a serpentine ridge intended to give support in the kiln. The milk-jug, of oval section, is a modern restoration. The decoration consists of a horizontal band of husk-pattern in green and gold round the shoulder or rim of the pieces and festoons of laurel in green with red berries hung from gilt rosettes set at intervals on horizontal gilt lines. Tea-pot, H. 4½ in.; sugar-bowl, H. 4 in.; milk-jug, H. 3¾ in.; cup, H. 1¾ in., diam. 2¾ in.; saucer, diam. 4¾ in.; tray, L. 11½ in., W. 7¾ in.

Formerly in the Alfred Trapnell Collection.

454. PART OF A TEA-SERVICE, comprising tea-pot and cover and two tea-cups and saucers. About 1770. PLATE 82.

Tea-pot inverted pear-shape, with acanthus foliage in relief at the base of the spout; domed cover. The cups have no handle. The decoration consists of small devices composed of symmetrical scrolls and trelliswork in crimson and sprigs of flowers in natural colours scattered over the surface. Formal scalloped borders in crimson. Tea-pot, H. 5¾ in.; cups, H. 1¾ in., diam. 3½ in.; saucers, diam. 5 in.

Formerly in the Alfred Trapnell Collection.

455. PART OF A TEA-SERVICE, comprising tea-pot and cover, saucer and two cake-plates. Mark, on the saucer 1., on the plates 3., in gold. About 1775. PLATE 84.

Tea-pot inverted pear-shape, with spout and handle in the form of twigs and an applied flower in relief on the cover. The plates have a ring in relief underneath within the foot ring to provide support in the kiln. Decorated with bouquets and scattered sprays of flowers in natural colours and narrow gilt borders. Tea-pot, H. 6½ in.; saucer, diam. 4¾ in.; plates, diam. 7¾ in., 7 in. respectively. The numeral in gold is perhaps that of the gilder; that it does not refer to the painter seems to be proved by the present instance, in which different numerals appear on two pieces, almost certainly painted by the same hand. Compare also Owen, p. 237, and Nos. 469, 470 below.

Formerly in the Alfred Trapnell Collection; see Oxford, *Catalogue*, p. 11, Nos. 83-86, from which it appears that another saucer of the same set is marked with the crossed swords and dot in blue.

456. TEA-POT AND COVER, decorated in imitation of Chinese *famille rose* porcelain. Mark (81), crossed swords with a dot between the hilts in imitation of Meissen porcelain under the glaze, and a cross and 7. over the glaze, in blue, the overglaze marks having faded to brown in the firing. About 1775. PLATE 84.

Globular, with foliated wavy handle. On either side a basket of flowers painted in colours and gold; round the shoulder a border of diaper and scrollwork. The cover, which is of Chinese porcelain, is painted with a similar border and has a gilt applied flower as knob. H. 6½ in.

Formerly in the Alfred Trapnell Collection.

457. TWO COFFEE-CUPS AND SAUCERS, decorated in imitation of Chinese *famille rose* porcelain. Mark on the saucers, a cross and 7. in overglaze brownish-blue. About 1775.

Each piece decorated with a basket of flowers and a border of diaper and scrollwork in colours and gold. The cups have twig handles. Cups, H. $2\frac{3}{4}$ in., diam. $2\frac{1}{2}$ in.; saucers, diam. $5\frac{1}{8}$ in.

Formerly in the Alfred Trapnell Collection.

458. MILK-JUG. About 1770.

PLATE 84.

Pear-shaped, with twig handle and lip decorated with leaf ornament in gold and green. Round the top a border of crimson scrollwork and flowers set on a double gilt line; sprigs of flowers in natural colours scattered over the remaining surface. H. $4\frac{1}{2}$ in.

Formerly in the Alfred Trapnell Collection.

459. COFFEE-CUP AND SAUCER. About 1770.

Cup bell-shaped, with shaped loop handle. Painted with the same decoration as No. 458. Cup, H. $2\frac{1}{2}$ in., diam. $3\frac{1}{8}$ in.; saucer, diam. $4\frac{7}{8}$ in.

Formerly in the Alfred Trapnell Collection.

460. TWO TEA-CUPS AND SAUCERS. Mark on one cup and both saucers, crossed swords with a dot between the hilts in underglaze blue, in imitation of the mark of Meissen porcelain, and 1. in gold. About 1775.

Decorated with festoons of flowers in natural colours and gilt sprigs. Cups, H. 2 in., diam. 3 in.; saucers, diam. $5\frac{1}{8}$ in.

Formerly in the Alfred Trapnell Collection.

461. SAUCER. Mark, as on No. 460. About 1775.

Part of the same set with the same pattern as No. 460. Diam. $5\frac{1}{8}$ in.

462. CAKE-PLATE. Mark (83), 1. in gold. About 1775. PLATE 84.

Part of the same set, with the same pattern as No. 460. Underneath is a ring in relief within the foot-ring to provide support in the kiln. Diam. $7\frac{3}{4}$ in.

Formerly in the Alfred Trapnell Collection.

463. TEA-POT AND COVER. Mark, a cross in overglaze blue. About 1780. PLATE 84.

Inverted pear-shaped body, domed cover with scalloped edge and a flower applied in relief. The body, cover and spout vertically ribbed. Foliated loop handle. Painted with sprays of flowers in colours somewhat conventionally treated. H. $5\frac{3}{4}$ in.

Formerly in the Alfred Trapnell Collection.

464. TWO TEA-CUPS AND SAUCERS. From a service made as a wedding present for Sir Robert Smyth, Bart., of Berechurch Hall, near Colchester, who married Charlotte Blake in 1776. Mark (82), a cross in overglaze blue.

PLATES 83 AND 84.

On the front of the cups and in the middle of the saucers, the monogram "RS" in pink and gold floral letters within an oval gold-bordered medallion, flanked on the cups by two smaller medallions containing classical busts painted *en grisaille* and connected with the larger medallion by festoons of laurel in green and red. On the saucer, similar festoons round the rim and a wavy foliated stem in gold enclosing the medallion. Cups, H. 2 in., diam. $2\frac{3}{4}$ in.; saucers, diam. 5 in.

Formerly in the collections of William Edkins (who purchased the set at the sale of the effects of T. G. G. White at Berechurch Hall in 1877) and Alfred Trapnell; see Oxford, *Catalogue*, Nos. 235, 237, p. 27.

465. TWO TEA-CUPS AND SAUCERS. Mark (78), a cross in overglaze blue, painted on one cup and saucer over an imitation of the mark of Meissen porcelain, crossed swords with a dot between the hilts, in underglaze blue. About 1780.

PLATE 84.

Decorated with a band of wavy interlacing lines in purple below a narrow dotted border in greyish-blue; inside the cups and in the middle of the saucers a floral spray in black and green. The cups have no handles. Cups, H. $1\frac{7}{8}$ in., diam. $3\frac{1}{4}$ in.; saucers, diam. $5\frac{1}{8}$ in.

Formerly in the Alfred Trapnell Collection.

466. TEA-CUP AND SAUCER. About 1775.

PLATE 83.

On the front of the cup and in the middle of the saucer, a seaport scene with Oriental figures and a boat painted *en camaïeu* in purple. Inside the cup and on the rim of the saucer a formal border in gold and red. Cup, H. 2 in., diam. $3\frac{3}{8}$ in.; saucer, diam. 5 in.

Formerly in the Alfred Trapnell Collection; see Oxford, *Catalogue*, No. 131, p. 16.

467. CAKE-PLATE. About 1775.

From the same service as No. 466 and similarly decorated. Underneath, a ring in relief within the foot-ring to give support in the kiln. Diam. 8 in.

Formerly in the Alfred Trapnell Collection.

468. TEA-CUP AND SAUCER. About 1770.

PLATE 84.

Round the rim a border of scrollwork and Chinese trellis-diaper in red and gold. Sprays of flowers in natural colours depending from the border and scattered over the surface. Handle of cup formed by two interlaced stems. Cup, H. 2 in., diam. $3\frac{1}{4}$ in.; saucer, diam. $4\frac{3}{4}$ in.

469. TEA-CUP AND SAUCER. Mark, a cross in overglaze blue enamel, and 2. in gold. About 1780.

Decorated with curved radial lines in gold, connecting a band of leafy scrolls with a border of festoons hanging from the rim in black and green. Cup, H. 2 in., diam. 3 in.; saucer, diam. $5\frac{1}{8}$ in.

The numeral 2 would appear to be the mark of the gilder, not to be confused with that of the enameller, William Stephens. See note on No. 455 above; also Owen, p. 235, and Oxford, *Catalogue*, p. xviii.

Formerly in the Alfred Trapnell Collection.

470. TEA-CUP AND SAUCER. Mark, a cross, accompanied on the cup by 3., on the saucer by 1., in overglaze blue. About 1780. **PLATE 84.**

Decorated with a band of husk-pattern in green round the rim, and festoons of laurel in green with red berries hung from gilt rosettes set at intervals on a gilt line. Cup, H. 2 in., diam. $2\frac{7}{8}$ in.; saucer, diam. 5 in.

The occurrence of different numerals on two pieces apparently decorated by the same hand seems to throw doubt on the current statement that the numeral 1 is the mark of the enameller Henry Bone; see Owen, p. 237, and note on No. 455 above.

Formerly in the Alfred Trapnell Collection; see Oxford, *Catalogue*, No. 42, p. 6.

471. COFFEE-CUP AND SAUCER. Mark, a cross in overglaze blue and 1. in gold. About 1780.

Decorated with the same pattern as No. 470. Cup cylindrical. Cup, H. $2\frac{3}{4}$ in., diam. $2\frac{5}{8}$ in.; saucer, diam. 5 in.

Formerly in the Alfred Trapnell Collection; see Oxford, *Catalogue*, No. 30, p. 4.

472. TEA-CUP AND SAUCER. Mark, a cross and 1. in overglaze blue. About 1780.

Fluted, with scalloped edge; painted with festoons of flowers in black and green hung over a gilt line. Cup, H. 2 in., diam. $3\frac{1}{8}$ in.; saucer, diam. 5 in.

Formerly in the Alfred Trapnell Collection; see Oxford, *Catalogue*, No. 289, p. 33.

473. TWO COFFEE-CUPS AND SAUCERS. Mark, a cross and 1. in overglaze blue. About 1780. **PLATE 84.**

Part of the same service as No. 472 and similarly decorated. Cups, H. $2\frac{5}{8}$ in., diam. $2\frac{1}{2}$ in.; saucers, diam. 5 in.

Formerly in the Alfred Trapnell Collection; see Oxford, *Catalogue*, No. 289, p. 33.

474. TWO COFFEE-CUPS AND SAUCERS. Mark, a cross in overglaze blue, accompanied on the saucers by 4. in gold, almost rubbed away. About 1775. **PLATE 84.**

Decorated with the initial "C" below a ring formed of blue forget-me-nots with yellow centres and small gilt leaves. Cups bell-shaped. Cups, H. $2\frac{1}{2}$ in., diam. $2\frac{1}{4}$ in.; saucers, diam. 5 in.

Two cups and saucers with the initial "B" similarly executed are mentioned by Oxford, *Catalogue*, p. 28.

Formerly in the Alfred Trapnell Collection.

475. COFFEE-CUP AND SAUCER. About 1770.

Sprigs of flowers in natural colours scattered over the surface. Round the rim a border of gilt chain-pattern. Cup, H. 3 in., diam. $2\frac{3}{4}$ in.; saucer, diam. 5 in.

Formerly in the Alfred Trapnell Collection; see Oxford, *Catalogue*, No. 371, p. 41.

476. CHOCOLATE-CUP AND SAUCER. Mark (80), a cross and 6. in overglaze blue. About 1775.

Cup bell-shaped with foliated loop handle. Both pieces have a lobed rim with wavy gilt edge, from which hang festoons of flowers in natural colours. Cup, H. $2\frac{3}{4}$ in., diam. $3\frac{3}{4}$ in.; saucer, diam. $5\frac{3}{4}$ in.

477. FRUIT-DISH. Mark, a cross and 6. in overglaze blue. About 1775.

Square, with wavy rim; painted with a bouquet in the middle and festoons of flowers in natural colours, the latter suspended by purple ribbons from a gilt line. Underneath are two parallel ridges intended to give support in the kiln. W. $8\frac{1}{2}$ in.

Formerly in the Alfred Trapnell Collection; see Oxford, *Catalogue*, No. 260, p. 41.

478. PLATE. Mark (85), "B 6" in overglaze blue. About 1780.

PLATE 84.

Lobed rim with blue edge. Painted with a bouquet and sprigs of flowers in natural colours scattered over the surface. Underneath, a ring in relief within the foot-ring to give support in the kiln. Diam. 8 in.

Formerly in the Alfred Trapnell Collection; see Oxford, *Catalogue*, No. 263, p. 31.

479. THREE PLATES. Mark (84) on one, a cross and 5. in overglaze blue. About 1780.

PLATE 84.

In the middle a bouquet and scattered sprigs of flowers in natural colours. On the rim symmetrical scroll motives at intervals on a line, in black and green. Underneath, a ring in relief within the foot-ring to give support in the kiln. Diam. $8\frac{3}{4}$ in.

Formerly in the Alfred Trapnell Collection.

480. PAIR OF SALT-CELLARS. Mark (86), crossed swords with a dot between the hilts in underglaze blue in imitation of the mark of Meissen porcelain. About 1770.

PLATE 84.

In the form of a conventional shell with a red line on the edge and yellow tinting inside, resting on a heap of smaller shells and coral coloured after nature. H. $2\frac{3}{4}$ in., W. 5 in.

This model is one which originated at Plymouth. Specimens made there and formerly in the Prideaux Collection are now in the Schreiber Collection, No. 710.

Formerly in the Alfred Trapnell Collection.

481. PAIR OF SWEETMEAT-TRAYS. About 1770.

In the form of a five-pointed leaf with serrated edge, the veins showing in relief on the under side. Painted on the upper side with small sprigs of flowers and scrollwork in colours, and a light blue band round the edge. W. $4\frac{1}{8}$ in., $3\frac{3}{4}$ in. respectively.

§ V. BISCUIT PORCELAIN MADE AT THE
WATER LANE POTTERY.

Nos. 482, 484.

482. PANEL, of biscuit porcelain, stained lavender-blue on the surface, with a basket of flowers modelled in the round in white biscuit and applied. Made by Edward Raby. About 1850.

Circular, mounted in a square gilt wood frame with convex glass. Frame, $12\frac{1}{4}$ in. square; panel, diam. about $10\frac{1}{2}$ in.

483. PANEL, hard paste biscuit porcelain, [see p. 114.]

484. PANEL, of biscuit porcelain, stained lavender-blue on the surface, with group of flowers modelled in white biscuit and applied. Made by Edward Raby. About 1850. PLATE 81.

Rectangular, mounted in glazed wood frame. Frame, $14\frac{1}{2}$ in. by $12\frac{1}{4}$ in.; panel, H. $10\frac{3}{4}$ in., W. $8\frac{1}{2}$ in. approximately.

485. PAIR OF MODELS OF BIRDS' NESTS, hard paste biscuit porcelain, [see p. 114.]

XIII.—LOWESTOFT.

A PORCELAIN factory was established at Lowestoft, in Suffolk, in 1757, after an unsuccessful attempt in the neighbourhood in the previous year. In 1770, under the title of Robert Browne and Co., the firm had a warehouse in London. The factory, which was almost entirely occupied with the production of wares of a utilitarian character with decoration of modest pretensions, was closed about 1802.

Numerous pieces bearing local inscriptions serve as aids to the identification of Lowestoft productions. Additional evidence was provided in 1902, when a quantity of moulds, wasters and fragments were brought to light on the premises formerly occupied by the manufacture. In the earlier stages the decoration consisted chiefly of painting in underglaze blue, inspired by Chinese originals and generally combined with scrollwork and floral ornament moulded in relief, in which the influence of early Worcester porcelain is perceptible. Underglaze printing in blue was also employed. From about 1770 polychrome painting over the glaze was more generally adopted, simple sprays of flowers and feathery scrolls of rococo character being the predominant motives. Inscriptions are also common. The rococo style continued in vogue at Lowestoft longer than in most factories; it was only towards the end of the 18th century that the influence of the classical revival made its mark. The "French sprig" pattern, perhaps originated in the Parisian factory of the duc d'Angoulême, is sometimes found on pieces of the latest period.

No recognised factory mark was used at Lowestoft, and the porcelain made there is consequently somewhat difficult to identify, the more so as the composition of the paste, containing bone-ash, was very similar to that of Bow; of the pieces described below only the cups and saucers, Nos. 490-492, can be regarded as of

this origin beyond any doubt. Small numerals of uncertain significance, always in underglaze blue, occur under the base of pieces assignable to the earlier period of the manufacture.¹ The marks of Worcester and other factories were also occasionally imitated.

Nos. 486-492.

486. TEA-POT AND COVER, decorated in imitation of Chinese porcelain. Mark (77), 4 in blue. About 1760. PLATE 85.

Depressed globular body, curved spout. On the cover and either side of the body, a group of water-lilies painted in blue, red and gold. H. $4\frac{1}{2}$ in.

The attribution to Lowestoft is somewhat uncertain; the quality of the gilding resembles that on a certain type of Bow porcelain.

487. TEA-POT AND COVER, Liverpool porcelain, [see p. 124.]

488, 489. TEA-POYS, Caughley (?) porcelain, [see p. 92.]

490. TEA-CUP AND SAUCER, decorated in imitation of Chinese *famille rose* porcelain. About 1770. PLATE 85.

Painted with a group of peonies and bamboos with rockwork and a fence in blue, red, pink, green and gold. Inside both pieces, a narrow formal border. No handle. Cup, H. $1\frac{7}{8}$ in., diam. 3 in.; saucer, diam. $4\frac{3}{4}$ in.

A saucer of the same pattern is figured by Spelman, pl. LXXX. A fragment of a plate with this pattern was found on the premises of the factory in 1902.

491. TEA-CUP AND SAUCER. About 1770. PLATE 85.

Each painted in blue, red and gold, with a Chinese landscape, with buildings, figures on a bridge, and boats. Inside both, a narrow border of diaper and floral pattern. No handle. Cup, H. $1\frac{3}{4}$ in., diam. $3\frac{1}{2}$ in.; saucer, diam. 5 in.

A saucer of the same pattern is figured by Spelman, pl. LXXX. A broken cup with this pattern was found on the premises in 1902.

492. TEA-CUP AND SAUCER. About 1770. PLATE 85.

Each painted in blue and red with gilding in pseudo-Chinese manner, with two grotesque birds, flowering plants, and rocks. Narrow scroll border inside both pieces. No handle. Cup, $1\frac{3}{4}$ in., diam. 3 in.; saucer, diam. $4\frac{1}{2}$ in.

493. SLOP-BASIN, Liverpool porcelain, [see p. 124.]

494. SAUCE-BOAT, Chelsea porcelain, [see p. 21.]

¹ Very similar numerals occur also on fragments of blue and white porcelain found on the site of the Bow works; compare *Burlington Magazine*, vol. xl (1922), pp. 224-233.

XIV.—LIVERPOOL.

PORCELAIN was made at several of the potteries which flourished at Liverpool in the 18th century. Richard Chaffers, who died in 1765, appears from an advertisement to have been making it as early as 1756. Amongst other potters who produced porcelain at a slightly later period were Samuel Gilbody, Philip Christian, Seth and John Pennington and Zachariah Barnes. In the absence of marks or signatures it is difficult to assign specimens of Liverpool porcelain to their several makers. A certain class of pieces, as, for instance, the mug (No. 495) described below, are decorated with black transfer prints, executed at the printing works established in the city about 1756 by John Sadler and Guy Green.

Discoveries of "wasters" and fragments during excavations in 1921 on the site of the potteries at Dale Street have led to the identification as Liverpool porcelain of certain specimens of blue and white and enamel-painted ware of poor quality, hitherto assigned to Longton Hall or other factories.¹ Such pieces as the punch-bowl now in the Museum (No. C. 232-1921) formerly supposed to have been painted by Dr. Wall at Worcester,² and the jug with a hunting scene (No. 787A) in the Schreiber Collection,³ are now recognised as Liverpool porcelain.

A factory with the name "Herculaneum Pottery" was opened on the right bank of the Mersey near Liverpool in 1796. Porcelain was made there from about 1800 onwards. The factory was closed in 1841. The productions for the most part closely resemble contemporary Staffordshire wares. The mark used was the name of the pottery in various forms, accompanied after 1833 by a liver bird, from the arms of the city of Liverpool.

¹ *E.g.*, No. 487.

² Illustrated in Hobson, *Worcester Porcelain*, pl. v.

³ *Schreiber Catalogue*. pl. 54.

Nos. 495-498, etc.

495. MUG, decorated with a transfer print in black of the Arms of the Honourable Society of Bucks. Signed, "*Sadler Liverpool*." About 1760.

PLATE 87.

Cylindrical, with scrolled loop handle. The arms consist of a shield of rococo form charged with a stag, with a plough as crest, and two huntsmen as supporters. Below, Æsop's fable of the Bundle of Sticks in a small medallion enclosed by the inscription "UNANIMITY IS THE STRENGTH OF SOCIETY." The whole composition is supported on a rococo framework, with ribbons bearing the words "WE OBEY" (twice), "FREEDOM WITH INNOCENCE," and "INDUSTRY PRODUCETH WEALTH." On either side are winged figures of Fame and Justice respectively. H. $3\frac{3}{4}$ in., diam. 3 in.

496. TOY JUG, COVER AND BASIN. Mark (99), a liver bird between two sprays of foliage, with "HERCULANEUM" above and a ribbon inscribed "LIVERPOOL" below, printed in red. About 1835.

The jug bulbous, with flaring mouth, bell-shaped cover and gilt loop handle. Sides of the basin folded over. Painted with bouquets of flowers in natural colours on a marone-coloured ground. Jug, H. $4\frac{1}{4}$ in.; basin, diam. $3\frac{3}{4}$ in.

Formerly in the Alfred Trapnell Collection.

487. TEA-POT AND COVER. About 1780.

PLATE 85.

Globular body, curved spout; painted with conventional flowers arranged in festoons round the edge of the cover and the shoulder and scattered in detached sprigs over the surface, in blue, red and gold. H. $6\frac{3}{4}$ in.

497. TEA-POT AND COVER. About 1770.

PLATE 86.

The body moulded in relief on either side, above a row of leaves springing from the base, with three panels separated by conventional palm-trees. Foliated spout and handle, domed cover. In each of the panels is a bouquet painted in natural colours, and on the cover are sprays of flowers. Round the edge of the cover and the shoulder, floral scrolls in red. The leaves round the base are painted with light blue edges and crimson veins. H. $6\frac{3}{4}$ in.

A tea-pot from the same mould, painted with somewhat similar decoration, in the Stoke-on-Trent Museum, is illustrated in *The Connoisseur*, Vol. XXXVI, 1913, p. 25, where it is ascribed on insufficient evidence to Longton Hall.

498. TEA-POT AND COVER. About 1770.

PLATE 86.

From the same mould as No. 497. The panels are painted in colours, each with an exotic bird perched on a branch; round the edge of the cover and the shoulder a formal border of flowers and foliage in red. The leaves round the base painted with green edges and crimson veins. H. $6\frac{1}{2}$ in.

493. SLOP-BASIN, painted in imitation of Chinese porcelain. About 1770.

PLATE 85.

Painted outside in colours with two figures in a garden. Inside, a narrow formal border in red. H. $2\frac{1}{2}$ in., diam. 6 in.

Formerly ascribed tentatively to Lowestoft.

619. SLOP-BASIN, painted in imitation of Chinese porcelain. About 1770. PLATE 85.

Painted in colours outside with two Chinese woodmen felling a tree, one with a saw, the other with an axe; inside, a flower. H. $2\frac{1}{2}$ in., diam. $5\frac{5}{8}$ in.

The attribution to Liverpool is somewhat uncertain. The paste is coarse, heavy, and only slightly translucent.

XV.—LONGTON HALL.

THE earliest manufacture of porcelain in Staffordshire was that carried on for a few years by William Littler, at Longton Hall, near Stoke-upon-Trent. Littler appears previously to have produced salt-glazed stoneware at Brownhills, near Burslem.¹ It is known from advertisements that he was making porcelain at Longton in 1752, 1757, and 1758, and from the account book of William Duesbury that in 1752 he sent goods, probably porcelain, to be enamelled by Duesbury in London.² It is generally believed that Duesbury, afterwards manager of the Derby factory, was for a short time connected with the Longton works, and that he purchased the plant when the factory was closed, probably about 1759.

The output of the factory may be identified from the descriptions in the advertisements, and with the help of pieces bearing a mark consisting of two crossed "L's" with a string of dots below in underglaze blue, which is reasonably interpreted as signifying "Littler, Longton."

Two very different types of paste appear to have been made. One, probably the earliest, is of highly translucent, soft, glassy character, like that of early Chelsea porcelain. Another, relatively hard and showing some resemblance outwardly to that of early Worcester, is exemplified by a tea-caddy in the Hanley Museum, formerly in the possession of Enoch Wood, the potter, of Burslem, bearing a label only partly decipherable, from which it is surmised to have been made by Littler, probably in 1758.³ A distinctive

¹ The sauceboats (No. 499), which have all the characteristics of the Longton Hall paste, are interesting in this connection, as they were made from a mould which was also used for salt-glazed ware.

² Bemrose, *Longton Hall Porcelain*, p. 8.

³ Bemrose, *Longton Hall Porcelain*, p. 68; the evidence is, however, inconclusive, and the origin of this type of porcelain must be regarded as altogether doubtful. A cup and saucer similar to the tea-caddy are in the Museum, No. C. 194-1916.

rich streaky blue is sometimes used as a ground colour in the decoration, whilst a decided predilection is observable for ornament of overlapping leaves moulded after nature, in which the midribs and veins of the leaves are more pronounced than in foliated pieces made elsewhere.

Nos. 499, 500.

497, 498. TWO TEA-POTS, Liverpool porcelain, [see p. 124.]

499. PAIR OF SAUCE-BOATS. About 1755.

PLATE 86.

Moulded externally with leafy scrolls on a ground of various diaper-patterns in relief. Over the relief ornament is painted in purple on one side of each sauce-boat a swan and rushes, on the other side a view of a house beside a gate. Inside the sauce-boats are painted small views of buildings and sprigs of flowers. Each, H. $3\frac{7}{8}$ in., L. $7\frac{5}{8}$ in.

The sauce-boats were made in a mould which was also used for salt-glazed stoneware; compare salt-glazed ware "block," No. 2165-1901, and sauce-boat, No. 3047-1852 in the Museum.

Formerly in the Alfred Trapnell Collection; see Oxford, *Catalogue*, p. 7, No. 58, in which the sauce-boats, which are of soft-paste porcelain, are erroneously included as specimens of Champion's Bristol porcelain.

500. TWO PLATES. About 1755.

PLATE 86.

In relief on the rim are six heart-shaped leaves laid side by side with the stalks pointing outwards. The edges of the leaves are shaded in green and yellow, and the veins painted in crimson. In the middle of each plate is a bouquet of flowers painted in natural colours. W. $8\frac{3}{4}$ in., $8\frac{1}{4}$ in. respectively.

A similar plate is figured in Bemrose, *Longton Hall Porcelain*, pl. XLIII, No. 6.

XVI.—NEW HALL, SHELTON.

THE patent-rights of Richard Champion of Bristol for the manufacture of hard-paste porcelain were acquired in 1781 (according to some authorities as early as 1777) by a company of Staffordshire potters, whose operations appear to have been carried on at first at the pottery of one of their number, Anthony Keeling, at Tunstall. Disagreements amongst the partners led to the transfer of the establishment, about 1782, to a house at Shelton (Hanley), called the New Hall. The company assumed the title of the "New Hall China Manufactory." The company came to an end in 1825, when porcelain ceased to be made in this locality. The output of the factory was limited to articles for useful purposes. The earliest New Hall porcelain is a species of hard paste, with simple painted decoration of sprigs and ribbon borders resembling that of the "cottage china" made at Bristol. Some of the patterns employed are identical with those of the earliest porcelain made by Minton at Stoke-on-Trent; tea services with similar patterns have also been attributed to the little-known factory at Wirksworth in Derbyshire.¹ Unmarked specimens must therefore be regarded as of probable attribution only. About 1810 this early type of paste was abandoned in favour of the bone porcelain which had become the typical Staffordshire composition. This later New Hall paste is of dead white glassy appearance, very translucent; the decoration is generally coarse and garish. A printed mark with the words "New Hall" within a double circle in red was used during the later period; before its introduction, marks, such as pattern-numbers with the letter "N" or "No"² painted in red or crimson, were only occasionally employed.

¹ See *Derbyshire Archaeological Society's Journal*, 1916, p. 117.

² See also note on No. 591.

Nos. 501-510.

501. TEA SERVICE comprising tea-pot and cover, milk-jug, sugar-basin, slop-basin, six cups and saucers, cake-plate and two small plates, painted in imitation of Chinese porcelain. Mark (87) on the tea-pot, milk-jug and cake-plate, "N 421" in crimson; on the basins and small plates, "421" in red. About 1800. PLATE 88.

Tea-pot and milk-jug of oval section. Each piece decorated with a print in black painted over in bright colours, with a Chinese man and woman with a boy watching a butterfly in a garden. Round the edges of the pieces a formal border painted in red. Tea-pot, H. $5\frac{1}{2}$ in., L. 10 in.; milk-jug, H. $3\frac{3}{4}$ in., L. $5\frac{1}{2}$ in.; sugar-basin, H. $2\frac{3}{8}$ in., diam. $4\frac{5}{8}$ in.; slop-basin, H. $2\frac{1}{4}$ in., diam. $6\frac{1}{8}$ in.; cups, H. 2 in., diam. $3\frac{1}{4}$ in.; saucers, diam. 5 in.; cake-plate, diam. $8\frac{3}{8}$ in.; small plates, diam. $4\frac{1}{4}$ in.

502. COFFEE-POT AND COVER. About 1810. PLATE 88.

Body ovoid and of oval section, with hollow shoulder, domed cover; round the middle and the edge of the cover are conventional leaves on a wavy stem painted in red and black in reserve on a wide dark blue band. Above, on the shoulder and cover, a formal wreath of berries and foliage in red and black. H. $9\frac{1}{4}$ in.

503. JUG. About 1790. PLATE 87.

The body pear-shaped, moulded with wavy fluting, and painted with a bouquet and sprigs of flowers formally treated in colours. Cylindrical neck, vertically grooved, with projecting lip and conventional border in brown and blue. Loop handle picked out in crimson. H. $6\frac{1}{4}$ in.

504. MILK-JUG. Mark, "N 338" in crimson. About 1800. PLATE 88.

Of oval section with panelled body painted in colours on one side with a rosette within a wreath of flowers; on the other with a single rose. On the shoulder a wavy dotted line passing through bunches of flowers. H. $4\frac{1}{4}$ in.

505. TEA-CUP AND SAUCER. About 1790. PLATE 87.

The saucer and inside of the cup are painted in colours with bouquets formally treated and set at regular intervals. Outside the cup, which has no handle, scattered sprigs in crimson. Gilt line round the edges. Cup, H. 2 in., diam. $3\frac{1}{2}$ in.; saucer, diam. $5\frac{1}{4}$ in.

506. TEA-CUP AND SAUCER. About 1790. PLATE 88.

Outside the cup and in the middle of the saucer, small sprays of flowers painted in colours. Inside the cup and on the rim of the saucer, a border of slight festoons in crimson and purple between gilt lines. No handle. Cup, H. $1\frac{3}{4}$ in., W. $3\frac{1}{4}$ in.; saucer, diam. $5\frac{1}{8}$ in.

507. TEA-CUP AND SAUCER. About 1790. PLATE 88.

Fluted with wavy edge. Decorated with gilt stars and scallops below a border of festooned ribbons and floral sprigs painted in colours. No handle. Cup, H. 2 in., diam. $3\frac{1}{8}$ in.; saucer, diam. 5 in.

508. TWO TEA-CUPS AND SAUCERS. About 1790. **PLATE 88.**

Inside the cups and round the rim of the saucers a border of minute flowers painted in colours springing from a wavy pink ribbon. Outside the cups and in the middle of the saucers, roses on a wavy stem twined about a double red line. No handles. Cups, H. 2 in., diam. $3\frac{1}{4}$ in.; saucers, diam. $5\frac{1}{8}$ in.

These may perhaps be specimens of Bristol "cottage china," and may be compared with a cup and saucer in the Museum (No. C. 178-1916) bearing the Bristol mark. A cup and saucer of the same pattern is figured by Binns, *First Century*, pl. XLVIII, as "Staffordshire porcelain."

509. TEA-CUP AND SAUCER. About 1800. **PLATE 88.**

Inside the cup and on the rim of the saucer a border of small flowers on a wavy stem in colours intertwined with a wavy line of red dots. Outside the cup and in the middle of the saucer, a bouquet and sprigs of roughly-painted flowers. No handle. Cup, H. 2 in., diam. $3\frac{3}{8}$ in.; saucer, diam. $5\frac{3}{8}$ in.

Doubtfully attributed to New Hall.

510. TWO TEA-CUPS AND SAUCERS. Mark (88) on the saucers, "New Hall" within a double circle, printed in red. About 1810.

PLATE 87.

Decorated with a wide border of wild roses and pansies conventionally treated, painted in colours between two gilt lines. The cups have a handle rising to a point above the rim. Cups, H. $2\frac{1}{4}$ in., diam. $3\frac{1}{2}$ in.; saucers, diam. $5\frac{5}{8}$ in.

On one saucer is a label with the words "246 Two Cups and Saucers of New Hall China (see Marryat's last edition). Bought at Sotheby & Co. Ap. '69."

XVII.—LONGPORT (DAVENPORT).

PORCELAIN was manufactured, with other wares, at Longport, near Burslem, by the firm established in 1793 by John Davenport and carried on by his descendants till 1882. In the earlier productions the style of the Derby porcelain of the time was imitated. The mark used was the name of the firm, sometimes accompanied by an anchor, painted, printed or impressed.

Nos. 511–516.

511. VASE. About 1820.

PLATE 89.

Crater-shaped, with two gilt handles springing from lions' masks. Round the upper part a wreath of flowers painted in natural colours; below, bands of formal ornament in red and gold. H. $7\frac{1}{8}$ in. The attribution is conjectural.

512. PAIR OF VASES WITH COVERS. Mark (103), "DAVENPORT LONGPORT," written in red. About 1820.

PLATE 89.

Ovoid body with two handles in the form of gilt apes' heads; concave neck, domed cover. On either side of the body, in a panel reserved on a greyish-blue ground, is a landscape painted in colours. H. $5\frac{3}{8}$ in.

513. TWO SUGAR-BASINS, Coalport porcelain, [see p. 99.]

514. TWO PLATES. Mark (104), an anchor below a ribbon inscribed "DAVENPORT," printed in red. About 1830.

PLATE 89.

Gilt-edged wavy rim moulded in relief with floral panels. In the middle, three bouquets of flowers painted in natural colours. Diam. $8\frac{1}{2}$ in.

515. PLATE painted in colours with a figure-subject, signed "W. Fletcher, Junr. Del. et Pinx." About 1810.

PLATE 89.

Lobed rim decorated in gold with a floral trellis-pattern on a striped ground. In the middle the figure-subject, a shepherd reclining on a rock with a sheep beside it and a woman passing by. Diam. $8\frac{3}{8}$ in.

There appears to be no record in literature of the painter Fletcher, probably an amateur artist. This and the following plate are ascribed to Davenport on account of the similarity of their gilt borders to those of marked pieces such as a cup and saucer in the Museum, No. 2549–1901.

516. PLATE painted with a figure-subject with the same signature as on No. 515. About 1810. PLATE 89.

Lobed rim decorated in gold with a formal classical pattern of panelling and foliage on a striped ground. In the middle the figure-subject, a young Italian peasant walking hand-in-hand with a girl who carries a basket of flowers. Diam. $8\frac{1}{2}$ in.

184. TWO PLATES. About 1820.

Decorated with bouquets and garlands of flowers painted in natural colours in shaped panels outlined with gilt scrolls and reserved on a ground of dark blue scale-pattern; slightly lobed edge. Diam. $9\frac{1}{2}$ in.

The attribution is uncertain. The glaze has the characteristics of Derby, but the decoration, imitated from a Worcester pattern (as on Nos. 262, 263) is identical with that on an unmarked cup in a private collection at Penarth of an uncommon shape known to have been made by Davenport, of Longport.

XVIII.—STOKE-UPON-TRENT (MINTON).

THE factory carried on at the present time at Stoke by Mintons, Limited, came into operation in 1796 under the direction of Thomas Minton, who had previously worked under Turner at Caughley and for the first Josiah Spode as an engraver of copper plates for printing on pottery.¹ Thomas Minton died in 1836, and was succeeded by his son Herbert, who died in 1858; the manufacture was then carried on by Colin Minton Campbell, in partnership first with Michael Hollins and later with grandsons of Thomas Minton; in 1883 it became a limited company.

Porcelain began to be made at the factory, it is said, in 1798. The composition was the "bone" porcelain, first introduced at the works of Spode, which thenceforward became the standard porcelain body produced in the Staffordshire potteries. As regards decoration, the early productions were not unlike those of Derby and Spode; the mark used upon them consisted of crossed "S's" with "M" below, generally over the glaze in blue. In 1848 a French potter, Léon Arnoux (d. 1902), was engaged to assist in the direction of the works, and during the succeeding decades several French artists joined the staff, amongst them the sculptor Albert Ernest Carrier-Belleuse, and a figure-painter from Sèvres, Antonin Boullemier (d. 1900). Amongst the painters of this period was also Carl Henk (d. 1905).² The productions rose to a high level of technical excellence; imitations of the Sèvres porcelain of the 18th century were predominant.³ About the same time the Parian body first produced at Copeland's works⁴

¹ No. 592 is perhaps an example of printing done by Minton.

² Nos. 519, 520, 533.

³ At an earlier date much Minton porcelain was decorated in the Sèvres manner by Robins and Randall, working at Spa Fields, Clerkenwell; see p. 100, and Chaffers, p. 773; the decorations of Nos. 523-25, 531, 532, may perhaps be attributed to them.

⁴ See p. 145.

began to be made by Mintons, and was employed particularly, both in the biscuit state and glazed, for statuettes, including those from the models of George Cocker of Derby, who worked for about two years from 1853 for Herbert Minton.¹

From about 1848 to about 1865 an ermine-spot printed or impressed was adopted as the mark of the firm; the usual mark after the latter date was the name "MINTONS" impressed. Impressed signs varying annually, to indicate the date, have been used on some of the productions from 1842 onwards.

§ I. VASES, FIGURES, AND ORNAMENTAL PIECES.

Nos. 517-522.

517. SET OF THREE VASES. Mark (89), double "S" above "M 780," in overglaze blue. About 1820. PLATE 90.

The larger vase crater-shaped, with two gilt handles springing from lions' masks, the two smaller in the form of a beaker on a high foot. The larger vase decorated on both sides, the smaller ones on one side, with a group of flowers painted in natural colours in a scalloped medallion reserved on a dark blue ground, over which are designs of conventional shells and seaweed and stems of closely-set foliage in gold. Larger vase, H. 6½ in.; smaller vases, H. 6 in.

518. VASE made in imitation of Sèvres porcelain. About 1850.

Crater-shaped, with two scroll handles and scalloped foot. On either side are panels painted in colours with a landscape and a group of birds respectively enclosed by gilt rococo scrollwork, and reserved on a pea-green ground with a reticulated pattern in gold. Inside the lip, a gilt border of diaper-patterns and scrolls. H. 10½ in.

The attribution to Minton's factory is conjectural; the vase may perhaps have been made at Coalport. The model is based upon a Sèvres vase modelled by Duplessis, "*Vase à fleurs uni*"; compare Troude, *Choix de Modèles*, pl. 91.

519. PAIR OF VASES made in imitation of Sèvres porcelain. Painted by Carl Henk. Mark, an ermine-spot in green. About 1860. PLATE 90.

Pear-shaped body, high foot, rim with leafy edge curved over to form two small handles. On either side of both vases are figure-subjects in the manner of Watteau painted in colours in a shaped panel enclosed by gilt scrollwork and flowers and reserved upon an apple-green ground. H. 8 in.

Copied from a Sèvres model known as "*Vase à oreilles*"; compare Troude, *Choix de Modèles*, pl. 91.

¹ No. 521. Compare also p. 35 above and Haslem, *Old Derby China Factory*, p. 159.

520. FLOWER-POT made in imitation of Sèvres porcelain. Painted by Carl Henk. Mark, an ermine-spot in green. About 1860. PLATE 90.

Seau-shaped, with two scroll handles. On one side two lovers, on the other a mandoline-player, in landscapes, in the manner of Watteau, painted in colours. Round the rim a narrow border of *œil-de-perdrix* pattern confined by wavy garlands of pink foliage. Festoons of flowers in natural colours are passed over the handles. H. $4\frac{1}{8}$ in., W. 6 in.

521. PAIR OF FIGURES of kneeling children in unglazed Parian porcelain. Modelled by George Cocker. Mark, an ermine-spot, and on one a dotted circle, incised; also on one, "E" impressed. About 1854.

A girl praying and another stooping to do up her boots, each kneeling on a tasselled cushion. Each, H. $3\frac{1}{2}$ in.

From a model used at Derby. Compare No. 129 and note thereon.

522. PAIR OF PANELS, "Spring" and "Summer." Copied from compositions by Nicolas Lancret. Mark, on "Summer," "L" incised. About 1860.

Oblong, mounted in brass frames. "Spring," a man with a spade and two women, one of them watering flowers, in a garden with a cascade in the background. "Summer," two reapers and a woman on the edge of a cornfield watching a covey of partridge chicks. Each, $7\frac{3}{4}$ in. by $6\frac{3}{8}$ in.

The original compositions of Lancret were engraved by Nicolas de Larmessin; see *Peinture Décorative au XVIII^e Siècle. 1^{re} Série. Pl. 7.* The attribution to Mintons is doubtful.

§ II. PIECES FOR DOMESTIC USE.

Nos. 523-533A.

523. TWO CUPS AND SAUCERS decorated in imitation of Sèvres porcelain. Mark (90) on the cups, "LL" enclosing two small strokes with two dots below in imitation of the Sèvres mark, in blue. About 1825.

On the front of each cup is a different pastoral figure-subject in the manner of Boucher painted in colours, enclosed by a framework of gilt scrolls. At the back of the cups and round the centre of the saucers a wide turquoise-blue band, bordered on the saucers by flowers in gold. The cups have a branching gilt loop handle. Cups, H. $3\frac{1}{4}$ in., diam. $3\frac{1}{4}$ in.; saucers, diam. $6\frac{1}{4}$ in.

Similar in character to No. 523, see note thereon.

524. SAUCER decorated in imitation of Sèvres porcelain. Mark, "LL" enclosing "m" with a short stroke below in imitation of the Sèvres mark, in blue. About 1825.

On the rim two landscapes, each with a pair of birds, painted in colours in a narrow panel bordered with gilt scrollwork and reserved on a wide turquoise-blue border. In the middle, a bird on a spray. Diam. 6 in.

The attribution is uncertain; the "m" in the mark may refer to Minton.

525. CREAM-JUG made in imitation of Sèvres porcelain. Mark, as on No. 524. About 1825.

Helmet-shaped with loop handle. On the front, two birds in a landscape painted in colours in a panel bordered with gilt scrollwork and reserved on a turquoise-blue ground. H. 4½ in.

From the same service as No. 524.

526. COFFEE-CUP AND SAUCER. Mark on the saucer, "MINTON" and "J" impressed; also "1811 g" in red. End of 19th century.

Decorated with playing cards printed in blue and painted over in colours on a chocolate-brown ground edged with a gilt pattern. Cup, H. 2⅝ in., diam. 2⅝ in.; saucer, diam. 5½ in.

527. TANKARD, of uncertain manufacture [see p. 156.]

528. PLATE made in imitation of Sèvres porcelain. Mark, an ermine-spot in gold, also "J" and two dots connected by a bar, impressed. 1848.

PLATE 90.

In the middle scattered sprays of flowers painted in natural colours. Similar groups of flowers on the rim in three gilt-edged shaped panels reserved on a dark blue ground diapered with formal flowers in white and gold. Diam. 9⅝ in.

529. CRUET-STAND. Glazed Parian porcelain. Mark (92), "MINTON," 573 and a device indicating the year 1868, impressed. 1868.

Fitted with four glass bottles and an engraved brass receptacle for them. Quatrefoil-shaped, the outside covered with a celadon-green slip. Four scrollwork feet form pedestals for four kneeling figures of children, filling the hollows of the quatrefoil and holding garlands of laurel, modelled in plain white porcelain. The bottles decorated with bands of formal ornament in gold. Stand, H. 4½ in., W. 7 in.; bottles, H. 6 in.

530. SET OF FOUR DESSERT-DISHES surmounted each by a figure of one of the Four Seasons, in glazed Parian porcelain. Mark, "MINTONS" impressed. About 1860.

Each in the form of a semi-circular basket supported on four small feet, with a drum-shaped pedestal in the middle, on which is set the figure. The Seasons are represented by four slightly-draped children—Spring, a girl with a bird's nest, Summer, a boy crossing a stream, Autumn, a boy with a wheat-sheaf, Winter, a girl with faggots. Each, H. about 8¼ in., W. 7¼ in.

531. SUGAR-BASIN AND COVER made in imitation of Sèvres porcelain. Mark, "LL" enclosing "R" with two dots below, in imitation of the Sèvres mark, in blue. About 1825.

Circular, with domed cover, with knob in the form of a gilt plum and leaves. On the bowl and on the cover, in two panels bordered with gilt rococo scrollwork and reserved on a deep turquoise-blue ground, are groups of fruit and flowers painted in natural colours. H. 4⅜ in.

Of uncertain attribution; perhaps painted by Randall, see p. 133.

532. TOILET-SET comprising tray and two pomade-pots with covers, made in imitation of Sèvres porcelain. Mark, "LL" in imitation of the Sèvres mark, in blue. About 1825.

The tray boat-shaped, the pots cylindrical, with knob in the form of a gilt plum on the covers. The tray painted in colours, in the middle with a group of birds in a landscape, on the rim with flowers in four panels enclosed by gilt foliage, and reserved on a wide turquoise-blue border. On the pots and covers are similar panels, two on each, reserved on a turquoise-blue ground, and painted in colours with birds. Tray, L. 11 $\frac{3}{8}$ in.; pots, H. 2 $\frac{3}{4}$ in.

Of uncertain attribution.

533. POMADE-POT AND COVER. Painted by Carl Henk. Mark (91), an ermine-spot printed in green. About 1860.

Cylindrical, with applied gilt flowers forming the knob of the cover. On one side is a pair of figures painted in colours, copied from the painting in the Wallace Collection by Antoine Watteau known as "*La Cascade*." Groups and sprigs of flowers in natural colours scattered over the remaining surface. H. 3 $\frac{1}{8}$ in.

533A. CANDLESTICK. About 1840.

PLATE 94.

In the form of a leafy column, with a figure of a peasant woman standing beside it; she wears a wide hat, yellow bodice, and pink skirt over a flowered petticoat, and holds up flowers in her apron. Circular base with gilt scrollwork; flowers, modelled and coloured after nature, applied to the base and column. H. 8 $\frac{7}{8}$ in.

A similar candlestick, one of a pair formerly in a collection at Huddersfield, bears the mark of an ermine-spot incised. The making of figures was introduced about 1838; see Rhead, *Staffordshire Pots and Potters*, p. 266.

XIX.—STOKE-UPON-TRENT (SPODE).

IN 1800 Josiah Spode, son of a potter of the same name, began the manufacture of porcelain in the pottery previously conducted by his father. He was the inventor of the "bone-porcelain," composed of bone-ash mixed with the essential ingredients of hard-paste porcelain, which was afterwards adopted and still remains the standard porcelain body used in the Staffordshire potteries. The second Spode died in 1827, and was succeeded by his son Josiah, third of the name, who died in 1829; the factory was carried on by the executors of the latter till 1833, when it passed into the hands of William Taylor Copeland.¹

A great variety of patterns were used, amongst the best of which were so-called "Japan" patterns in blue, red and gold similar to those of Derby, based upon Japanese Imari porcelain. Printing in black from stipple-engraved copper plates was extensively practised.

The mark generally used was the name "Spode" with a pattern number, written in red or gold. A square mark with the words "SPODE Stone-china," printed in blue, was used amongst others to distinguish that class of ware.² The words "**Spode Felspar Porcelain**" with a wreath of the national floral emblems, printed, appear on porcelain made towards the end of the Spode management. Much Spode porcelain is marked only with a pattern-number or not at all; attributions are consequently sometimes conjectural.

¹ See also pp. 145, 162.

² No. 640.

§ I. VASES AND ORNAMENTAL PIECES.

Nos. 534-549.

534. VASE. About 1810.

Beaker-shaped, with high foot. Painted on one side with a cyclamen plant, on the other with a spray of borage, in natural colours in eight-sided panels reserved on a ground coloured to imitate variegated marble. A band of bead ornament in relief above and below and formal borders in gold on the foot and rim. H. $5\frac{1}{4}$ in.

The attribution is uncertain.

535. SET OF THREE VASES. About 1820.

PLATE 91.

Crater-shaped, without handles. On one side of each a group of flowers painted in natural colours in a four-sided panel. On the reverse a symmetrical foliated device in gold on a dark green ground. The lower part and foot coloured lavender-blue. H. $5\frac{1}{4}$ in., $4\frac{3}{4}$ in., $4\frac{1}{2}$ in. respectively.

536. SET OF THREE VASES. Mark on the largest, "SPODE 1166" written in red. About 1820.

PLATE 91.

The largest urn-shaped with two gilt handles springing from lions' masks and bead ornament in relief round the rim and base. The smaller vases have a bulbous body and short flaring neck. All the vases are painted on either side with a bouquet of flowers in natural colours on a dark blue ground figured with scale-pattern in gold, on which are also reserved rosettes in white and gold. Larger vase, H. $4\frac{1}{4}$ in.; smaller vases, H. 3 in.

537. PAIR OF SPILL-VASES. Mark (96), "SPODE 711" written in red. About 1820.

PLATE 91.

Beaker-shaped, painted with large sprays of flowers in natural colours against a gilt background. H. $4\frac{3}{4}$ in.

538. VASE. Mark, "SPODE 868" written in red. About 1820.

PLATE 91.

Beaker-shaped, on high gilt foot. Decorated in pseudo-Chinese manner with a spray of peony blossom conventionally treated below a wide border of emblems in panels, and formal flowers with a background of eddies, in colours and gold. H. $6\frac{1}{8}$ in.

539. VASE. About 1820.

Cone-shaped, with wavy rim, high foot, two gilt handles in the form of eagles' heads with rings in their beaks. Round the top and foot bead-ornament in relief. On one side a figure of a rustic carrying a basket in a landscape painted in colours; on the other a symmetrical device of foliage in gold. H. $5\frac{5}{8}$ in.

Painted by the same hand as No. 551.

540. VASE. About 1820.

The lower part hemispherical, coloured green, wide concave neck painted in colours on one side with a peacock, on the other side with a waggoner walking hand in hand with a little girl. Wavy rim with gilt lines. H. $5\frac{1}{2}$ in.

541, 542. TWO PAIRS OF VASES, factory uncertain, [see p. 155.]

543. PAIR OF VASES WITH COVERS decorated in imitation of Japanese Imari porcelain. About 1810. PLATE 91.

Square body, two angular gilt handles, high foot, pyramidal knob on the cover; decorated with birds amongst conventional flowering plants in red, green, pink and gold, in panels separated by wavy vertical bands with gilt foliage on a dark blue ground. H. $4\frac{1}{8}$ in.

544. PAIR OF VASES. Mark, $\frac{3}{797}$ in red. About 1820.

Cylindrical body, rounded at the lower end and painted on either side with river scenes or other landscapes in colours. Flanged rim, wide foot, two gilt handles formed of conventional scrolled foliage. H. $5\frac{1}{8}$ in.

Doubtfully attributed to Spode.

545. VASE. Mark, the Chinese date-mark "*Ta Ch'ing Chia Ch'ing nien chih*" in seal characters, printed in blue. About 1820.

Four-lobed ovoid body, short neck, two handles in the form of gilt monsters. Printed in black with a pattern of Chinese monsters amongst clouds, painted over in colours against a gilt background. H. $7\frac{7}{8}$ in.

The Emperor Chia Ch'ing reigned from 1796 to 1820. Copies of Chinese date-marks as on this and the following specimens are believed to have been used by Spode, but the attribution is uncertain.

546. PAIR OF VASES. Mark (95), painted in blue in imitation of a Chinese square seal-mark.

Flattened pear-shaped, slightly four-lobed, with wavy panels in relief, the entire surface coloured turquoise-blue; two handles in the form of gilt dragons. H. $10\frac{3}{8}$ in.

547. BOTTLE. About 1820.

Bulbous body, short narrow neck; applied in relief on one side of the neck is a bird standing beside a small vase in white against the background of vermiculated pattern in gold on dark blue which covers the entire surface. H. $3\frac{1}{2}$ in.

548. POTPOURRI-BOWL AND COVER. About 1815. PLATE 91.

Tub-shaped, with four gilt paw feet. The rim has four scroll projections. Pierced cover with knob in the form of gilt flames. On the outside are two shaped panels, each painted in colours with a bird in a landscape with a bridge, reserved on a dark blue ground, over which between the panels are sprays of formal flowers in gold. H. $5\frac{1}{8}$ in., diam. 6 in.

549. PASTILLE-BURNER AND COVER. Mark, "SPODE 1506" written in red. About 1820.

In the form of a shallow circular bowl on high foot; pierced cover with group of flowers modelled and coloured after nature to form the knob. The cover and rim painted with a pattern of blue and green dots on a pink ground. Gilt scrollwork edge to rim and foot. H. $3\frac{1}{4}$ in., diam. $6\frac{1}{2}$ in.

§ II. PIECES MADE FOR DOMESTIC USE.

Nos. 550-580.

550. JUG. About 1830.

Bulbous body, concave neck, large foliated lip, angular loop handle. On either side of the body a group of flowers painted in natural colours in a shaped panel reserved on a dark blue ground with a gilt cell-pattern. Two sprays of flowers inside the neck. H. $8\frac{1}{4}$ in.
The attribution is uncertain.

551. TEA-CUP AND SAUCER. Mark, "SPODE 1926" written on the cup in red, on the saucer in purple. About 1815. PLATE 91.

The sides of the cup and rim of the saucer moulded with groups of flowers in slight relief; on the front of the cup a view of a cottage, in the middle of the saucer a river-scene painted in colours. Gilt edges. Cup, H. $2\frac{3}{4}$ in., diam. 3 in.; saucer, diam. $5\frac{1}{2}$ in.
Painted by the same hand as No. 539.

552. TEA-CUP AND SAUCER. Mark, "SPODE 3157" written in red. About 1815. PLATE 91.

Painted in natural colours with wild roses set at intervals inside and outside the cup and on the rim and centre of the saucer. Gilt edges. Cup, H. $2\frac{1}{4}$ in., diam. $3\frac{1}{2}$ in.; saucer, diam. $5\frac{3}{8}$ in.

553. TEA-CUP AND SAUCER. About 1820.

The cup painted inside and the saucer on the rim with a wreath of flowers in natural colours against a gilt background. In the middle of each a small spray within a band of gilt chain-pattern. Formal gilt foliage outside the cup. Cup, H. $2\frac{1}{4}$ in., diam. $3\frac{5}{8}$ in.; saucer, diam. $5\frac{5}{8}$ in.

554. TWO TEA-CUPS AND SAUCERS. About 1820. PLATE 91.

Painted with rosettes in "silver" (platinum) lustre, alternating with foliated devices in red. Gilt edges. Cups, H. $2\frac{1}{4}$ in., diam. $3\frac{5}{8}$ in.; saucers, diam. $5\frac{3}{4}$ in.
Conjecturally attributed to Spode.

555. TWO CAKE-PLATES. About 1820.

Part of the same service as No. 554 decorated in the same manner. Diam. 8 in.

[556. TEA-CUP AND SAUCER, factory uncertain, see p. 156.]

557. COFFEE-CUP AND SAUCER. Mark, "Spode" written in crimson. About 1820. PLATE 91.

Both pieces fashioned and painted to imitate the petals of a red and yellow tulip, the handle of the cup in the form of a gilt butterfly. Cup, H. 3 in., diam. $3\frac{1}{4}$ in.; saucer, diam. $5\frac{1}{2}$ in.

558. TWO SAUCERS. Mark, "SPODE" written in gold. About 1830.

In the middle a bouquet of flowers painted in natural colours; round the rim a formal border in dark blue and gold. Diam. $5\frac{3}{4}$ in.

559. CHOCOLATE-CUP, COVER AND SAUCER. Stipple-printed in black. About 1810.

Printed with bouquets and detached sprigs of flowers. The cup has two scrolled handles, the cover a gilt knob. Cup, H. $4\frac{3}{8}$ in., diam. $5\frac{1}{2}$ in.; saucer, diam. $5\frac{3}{8}$ in.

Of the same form as a cup and saucer, No. 414-1899, in the collection given to the Museum by Miss H. M. Gulson, grand-niece of the third Josiah Spode.

560. PLATE. About 1820.

In the middle a view of a cottage beside a forest, painted in colours; on the rim a formal border of vine-leaves and tendrils in gold. Diam. $9\frac{3}{8}$ in.

Painted by the same hand as a plate in the Museum (No. C. 278-1915) bearing the mark of Spode.

561. PLATE. Mark (97), "Spode 2974" written in red. About 1820.
PLATE 91.

Decorated with shells and seaweed painted in blue and gilt; lobed rim with gilt chain-pattern border. Diam. $8\frac{3}{8}$ in.

562. TWO PLATES. Mark, 967, also on one "SPODE", written in red. About 1815.
PLATE 91.

Decorated with a "Japan" pattern of conventional flowering plants and fencing within a formal border in red, blue, green and gold. Diam. $8\frac{3}{8}$ in.

563. TWO PLATES. About 1815.

Painted in colours with conventional flowers of Oriental type laid over large gilt-edged leaves, which cover the greater part of the surface. On the underside of the rim formal sprays of flowers in blue and red. Wavy edge. Diam. $7\frac{3}{4}$ in.

564. TWO PLATES. Mark, "SPODE 2089" written in red. About 1815.
PLATE 91.

Hexagonal, the surface divided into six radial panels decorated alternately with a group of flowers moulded in slight relief, and with a small spray painted in brown and red; in the middle a bouquet in the same colours. Gilt edge. Diam. $9\frac{1}{4}$ in.

565. PLATE, painted with birds copied from plates in *The Natural History of British Birds*, by E. Donovan, London, 1794. Mark, "SPODE" written in red. About 1815.
PLATE 92.

In the middle a plover beside a mountain stream, painted in colours; on the rim, a guillemot, a crested tit, and a snow bunting in landscapes in three narrow panels separated by formal gilt foliated ornament on a dark blue ground. Wavy edge. Diam. $9\frac{1}{4}$ in.

566. TWO PLATES. Mark (98), "Spode Felspar Porcelain" within a wreath of rose, thistle and shamrock, printed in purple, and 4279 in gold. About 1830.
PLATE 92.

In the middle large sprays of flowers painted in natural colours in a shaped compartment reserved on a cream-coloured ground, over which are formal sprays in gold. Gilt shell edge. Diam. $9\frac{1}{8}$ in., $8\frac{3}{8}$ in. respectively.

567. DISH. Stipple-printed in black. Mark, "SPODE 557" written in red. About 1810. PLATE 91.

Oval, with lobed rim with projection to form a handle at either end; the middle printed with a view of a bridge over a river. Gilt border. L. 11 in.

568. TWO FRUIT-BASKETS WITH STANDS. Mark, a double circle in blue and 282 written in gold or red; also on one basket, "SPODE" impressed. About 1815.

Oval, with wavy edges, the sides of the baskets and the rim of the stands pierced with lattice-work picked out with gold lines. On the bottom of the baskets and the rim of the stands flowering plum-branches in colours and gold in pseudo-Japanese style. Inside the baskets and within the rim of the stands, small flowers in panels reserved on a wide band of close floral diaper in red and gold. Twig handles at either end of the baskets. Baskets, H. $2\frac{1}{4}$ in., L. $7\frac{3}{4}$ in.; stands, L. $10\frac{1}{4}$ in.

569. SUGAR-BASIN AND STAND. Mark, "SPODE 2384" written in red. About 1815.

The basin tazza-shaped, with two handles in the form of gilt butterflies; the stand circular. Decorated with circular panels containing a crane amongst Oriental flowering plants, and smaller shaped compartments painted in colours, each with a bird in a bush beside a river, reserved on a dark blue ground over which are sprays of conventional flowers in gold. Basin, H. $3\frac{7}{8}$ in.; stand, diam. $6\frac{1}{4}$ in.

570. TWO STANDS FOR SUGAR-BASINS. Mark, "Spode Jfelspar Porcelain" within a wreath of rose, thistle and shamrock, printed in crimson, and 5062 written in gold. About 1830.

Circular, with wavy edge; painted with bouquets of flowers in natural colours, in the middle, and in three panels edged with gilt scrolls reserved on the salmon-red ground of the rim. Diam. $7\frac{3}{4}$ in.

571. SAUCE-TUREEN WITH COVER AND STAND. Mark, 160 written in gold. About 1820.

Oval, with wavy edges; the cover and sides of the tureen and the rim of the stand moulded in slight relief with floral ornament, forming panels in which are sprays of flowers and butterflies painted in natural colours; below or within these borders are groups of bright-coloured birds. Gilt twig handles, two on the tureen, one on the cover. Tureen, H. $5\frac{1}{4}$ in.; stand, L. 8 in. Compare with No. 570.

572. PORRINGER WITH COVER AND STAND. About 1820. PLATE 91.

Circular, with gilt rose applied on the cover and two twig handles on the porringer. Each piece moulded in relief with rococo-scrolled panels reserved on a ground of trelliswork, over which are painted an irregular lavender-blue border edged with gilt scrolls and small bouquets of flowers in natural colours. Porringer, H. 4 in.; stand, diam. $8\frac{1}{2}$ in.

A cup and saucer with the same relief decoration in the Museum, No. 2621-1901, was presented by Mr. Battam, director of the works under the proprietorship of Messrs. Copeland.

573. TWO PORRINGERS WITH COVERS AND STANDS. About 1810.

Circular, the porringers with two loop handles, the covers with a ring; decorated with a wide border of drapery and acanthus-foliage in gold and red. Porringers, H. $4\frac{1}{4}$ in., 4 in., respectively; stands, diam. $6\frac{1}{4}$ in.

574. HONEY-POT, Worcester (?) porcelain [see p. 88.]

575. FLOWER-POT AND STAND. Stipple-printed in black. About 1810.

Truncated cone-shaped, with concave stand; printed with views, on one side of a castle, on the other of a water-mill; two smaller views on the stand. Two gilt adherent ring handles. H. $4\frac{5}{8}$ in. Compare with No. 567.

576. HAND CANDLESTICK AND EXTINGUISHER. Mark (94), "Spode 4618" written in gold. About 1825. PLATE 91.

Gilt-edged, wavy circular tray, painted with bouquets of flowers in natural colours on a pink ground; the candle-socket and extinguisher modelled in the form of blue convolvulus flowers coloured after nature, a looped stem forming the handle. Candlestick, H. 3 in., diam. $4\frac{3}{4}$ in.; extinguisher, H. $2\frac{1}{2}$ in.

577. INKSTAND WITH TWO DETACHED INKWELLS AND COVERS. Mark, "SPODE 967" and a cross with three dots, in red. About 1820.

Rectangular, resting on four gilt balls. In front of the tray a hollow for pens; at the back an urn-shaped candle-socket between two apertures for the inkwells, which are cylindrical with an interior fitting and domed cover. On the sides and top of the tray, candle-socket and covers, pseudo-Japanese designs of conventional flowering plants, fencing, and panelled ornament in blue red, green and gold. Tray, H. $3\frac{3}{4}$ in., L. $8\frac{1}{4}$ in., W. $3\frac{3}{4}$ in.; inkwells, H. $2\frac{1}{8}$ in.

578. INKSTAND, factory uncertain [see p. 155.]

579. INKPOT AND COVER. Mark, "SPODE 2214" written in red. About 1820.

Circular, resting on four gilt paw feet. Round the sides formal flowers and a mare's-tail in blue, red and gold in pseudo-Japanese style. Round the top, which has two openings for pens, and the domed cover of the inkwell, wreaths of foliage in gold on a dark blue ground. H. $2\frac{3}{4}$ in., diam. $2\frac{3}{4}$ in.

580. INKPOT AND COVER. About 1820.

In the form of a melon resting on four curled leaves, with curved stalk forming the handle of the cover, from which spring a flower and foliage in relief coloured after nature. Round the top of the stand and edge of the cover small wreaths of berries and foliage applied in relief in lavender-blue coloured slip. Gilt edges, a loose inkwell inside. H. 4 in.

The colouring of the relief foliage is similar to that on a jug in the Museum (No. 421-1901) with the mark of Spode.

XX.--STOKE-UPON-TRENT (COPELAND).

THE Spode factory at Stoke was taken over in 1833 by William Taylor Copeland, and still remains under the management of his family. Shortly after 1833 Thomas Garrett became his partner, and continued so till 1847, from which date till 1867 the firm was known as "W. T. Copeland, late Spode." The marks used correspond with the changes in the title of the firm.

Parian, a new porcelain body which received its name from its resemblance to Parian marble, was introduced at the factory about 1846. It was used chiefly in the biscuit or unglazed state, for reproducing sculpture on a small scale.

Nos. 581-583.

581. BUST of slightly-glazed Parian porcelain; the first Duke of Wellington. Marks (105), "COPELAND & GARRETT LATE SPODE," impressed with a circular stamp, and "COPELAND AND GARRETT" within a wreath of rose, thistle and shamrock under a crown, printed in green. About 1840.

The Duke is shown bare-headed, in civil dress, with fur-lined cloak. Circular pedestal. The name "WELLINGTON" impressed at the back. H. $9\frac{1}{2}$ in.

582. PANEL. About 1840.

Oblong. Painted in colours with a child leaning beside a basket of fruit in a landscape. Gilded wood frame. Sight measure, $5\frac{1}{8}$ in. by 6 in.

The attribution is not certain.

583. PANEL. Mark, "COPELAND AND GARRETT" within a wreath of rose, thistle and shamrock under a crown, printed in red. About 1840.

Rectangular. Painted in colours with flowers, in a yellow marble vase carved with figures in relief, against a background of trees. Black wood frame. Sight measure, 18 in. by $11\frac{3}{4}$ in.

XXI.—ETRURIA (WEDGWOOD).

FOR a short period, between 1812 and 1816, porcelain was made at the Etruria works, near Hanley, established in 1762 by Josiah Wedgwood,¹ on the initiative of his nephew Thomas Byerley, then a partner in the firm, who died in 1810. This porcelain is often decorated with printed designs painted over in enamel colours. The mark is the name "WEDGWOOD," printed generally in red.

Nos. 584-587.

584. PAIR OF FLOWER-BOWLS WITH COVERS. Mark, "WEDGWOOD" printed in red. About 1820. PLATE 93.

Each in the form of a tub, with two small gilt loop handles rising above the scalloped rim and perforated cover; the cover of one of the bowls is restored. On either side are birds in landscapes, painted in natural colours, the names being written in black on the base of the bowls; on one "*Pine Grosbeak*" and "*Crossbill*," on the other "*Blue Titmouse*" and "*Grey Wagtail*." Each, H. $2\frac{1}{2}$ in., W. $3\frac{3}{8}$ in.

585. SUGAR-BOWL WITH COVER AND STAND, from a dessert-service. Mark, "WEDGWOOD" printed in red, and on the bowl 5 in gold. About 1820. PLATE 93.

Oval, with wavy edges. The bowl has two gilt handles. Decorated with butterflies and flowers of Oriental character printed in black outline and painted over in red, black and gold. Bowl, H. $4\frac{3}{4}$ in.; stand, L. $8\frac{5}{8}$ in., W. $6\frac{1}{4}$ in.

586. TEA-CUP AND SAUCER. Mark, "WEDGWOOD" printed in red. About 1820. PLATE 93.

Decorated with sprays of flowers printed in black and painted over in colours. Gilt edges. Cup, H. $2\frac{3}{8}$ in., diam. $3\frac{1}{4}$ in.; saucer, diam. $5\frac{5}{8}$ in.

587. COFFEE-CUP AND SAUCER. Mark (101) on the cup, "WEDGWOOD" printed in red. About 1820. PLATE 93.

Painted with sprays of flowers in natural colours. Gilt edges. Cup, H. $2\frac{1}{2}$ in., diam. $2\frac{5}{8}$ in.; saucer, diam. $5\frac{1}{2}$ in.

¹ See p. 159.

XXII.—STAFFORDSHIRE PORCELAIN DECORATED AT DUBLIN.

IN the early years of the 19th century James Donovan, glass and china merchant, had an establishment at Poolbeg Street, Dublin, in which he decorated porcelain and earthenware supplied to him by Minton, Mason, and other Staffordshire potters; between 1818 and 1829 it appears to have been carried on by James Donovan, Junior.

No. 588.

588. VASE. Mark (102), "*Donovan Dublin*," written in black. PLATE 92.

Globular body, wide neck, high foot, two straight gilt handles connecting the shoulder with the rim. On either side, reserved amongst flowers painted in natural colours on a black ground, are large circular panels painted, one with an Irish harp beneath a crown within a wreath of shamrock, with a ribbon inscribed "FORGET NOT ERIN," the other with a view of a mansion, the name of which is written in black on the base of the vase: "*North East of Cabinteely House in the County of Dublin Seat of the Burns Family*." H. 9 in.

XXIII.—STAFFORDSHIRE PORCELAIN, MANUFACTURE UNCERTAIN.

IN the absence of marks, it is not always possible to assign to any factory Staffordshire porcelain of the first half of the 19th century. In addition to the larger firms, a number of smaller factories began to spring up, in some of which porcelain of fairly good quality was made.

Nos. 589-593.

589. PAIR OF FLOWER-POTS AND STANDS. About 1820. PLATE 89.

Crater-shaped, with drum-shaped stands. Round the outside, flowers painted in natural colours against a gilt background between two rows of beads, from which spring formal leaves in relief against grey bands. H. $5\frac{1}{2}$ in.

590. JUG. About 1810. PLATE 89.

Bulbous body, divided by vertical flutes into panels moulded in relief with bacchanalian figures and trees, which are painted in bright enamel colours; wide neck decorated with formal sprays and leaves, foliated lip and loop handle. Blue borders on rim and foot. H. $6\frac{1}{4}$ in.

203. PAIR OF BULB-POTS AND COVERS. About 1800. PLATE 41.

Hemi-cylindrical, the lower part of the bowed front fluted and painted with sprigs of flowers. Above the fluting, reserved on a mottled-pink ground, is an oval panel painted with a lake-scene in colours (different on each piece), flanked by two eight-sided panels with bouquets coloured after nature. The covers are each fitted with three nozzles for bulbs, with smaller perforations between them. Each, H. $6\frac{1}{2}$ in., W. 8 in.

These are similar to a bulb-pot illustrated by Haslem, *Catalogue*, pl. v., who attributes it to the earliest years of Pinxton. Other pieces of the same class are No. 3077-1901 in the Museum, and three bulb-pots in a private collection at York. One of the latter is impressed with the mark "W (***)", which occurs also on a pierced plate, resembling Leeds cream-coloured ware, in the Museum (No. 3537-1901), and on a pair of porcelain figures in a collection in the Isle of Wight. These pieces would appear to date from about 1800, and were perhaps made in Staffordshire. The paste is denser and coarser than that of Pinxton, the landscape-painting similar, but inferior, to that of such pieces as No. 201. The mark "W (***)" is attributed by Chaffers, p. 684, to Aaron Wood, but without any stated reason.

591. INKPOT in the form of a caricature portrait of Elizabeth (d. 1810), wife of Job Ridgway, potter, of Shelton. Mark, "N," incised. About 1810.

Head of an old woman with open mouth, wearing a green bonnet with red strings. H. 2 in., W. $2\frac{3}{4}$ in.

See Rhead, *Staffordshire Pots and Potters*, p. 266, illustration facing p. 268, where this and a companion model representing Job Ridgway are figured; the statement there made, that the portraits are those of John Ridgway (d. 1860, son of Job) and his wife, would seem to be erroneous from a comparison with the portrait of Job Ridgway (Wedgwood, *Staffordshire Pottery*, facing p. 141), which corresponds closely with the male head. This inkpot may possibly have been made at the New Hall factory (compare p. 103), where an incised "N" was sometimes used as a mark.

592. PANEL. About 1810.

Stipple-printed in purple, painted over in shades of green and brown, with a view of a lake amongst mountains; in the foreground a flock of sheep and a sportsman with a boy and dog. Wood frame. Sight measure, $8\frac{3}{8}$ in. by $6\frac{1}{4}$ in.

Probably made by Minton at Stoke.

593. PANEL. Signed "Hy Pedley." About 1850.

Rectangular. Painted with a group of birds. The back is inscribed:

"Pleading of the Birds."

Left.	Centre.	Right.
<i>Swallow</i>	<i>Wood Pigeons</i>	<i>Redbreast</i>
<i>Nightingale</i>	<i>Jay</i>	<i>Thursh (sic.)</i>
<i>Chaffinch</i>	<i>Wren</i>	<i>Starling</i>
<i>Bulfinch</i>		<i>Goldfinch</i>
		<i>Canary</i>
		<i>Blackbird."</i>

Gilt wood frame. Sight measure, 14 in. by 12 in.

Henry Pedley worked at Copeland's Factory, Stoke-on-Trent, and at the Old Hall Factory, Hanley, the latter demolished in 1903.

XXIV.—SWINTON (ROCKINGHAM WORKS).

IN 1820 experiments were made for the production of porcelain at the pottery of Brameld and Co., on the estate of the Marquis of Rockingham, at Swinton, near Rotherham, in Yorkshire, but it did not become part of the regular output of the establishment till 1826, in which year the factory received assistance from Earl Fitzwilliam and assumed the title of "Rockingham Works"; porcelain continued to be made there till 1842, when the works were closed. The porcelain was of good quality, but florid and extravagant in form and decoration. Amongst the painters employed was Edwin, son of Thomas Steele of the Derby factory¹; he died in 1871. The mark used, in several variations, consisted of the name of the works and their proprietors below a griffin, the crest of Earl Fitzwilliam, printed in various colours. The title "Royal" prefixed to the name indicates pieces made after 1830, when the factory received an order from William IV, and the words "Manufacturer to the King" those made during his reign (1830-1837). Much of the porcelain was left without a mark; the attribution of the unmarked specimens described below is in some cases conjectural.

§ I. FIGURES, VASES, AND ORNAMENTAL PIECES.

Nos. 594-609.

594. PAIR OF FIGURES in pseudo-Chinese dress. About 1830.

Standing figures of a man and woman, the former holding a short sword, the latter a fan. Both wear umbrella-shaped hats, long coats with wide sleeves, loose trousers, and shoes with upturned toes, and are painted in dark blue, red, orange, green and black. Scrollwork bases. H. 12½ in., 12½ in., respectively.

¹ Nos. 596, 598, 601.

595. VASE AND COVER. About 1830.

PLATE 94.

In the form of a Greek *crater*, with two handles composed of intertwined vine-stems, bunches of grapes in relief below the rim, and square plinth coloured to imitate marble. On the upper part and foot, bouquets painted in natural colours in panels bordered by gilt scrollwork and reserved on a marone-coloured ground. Gilt acanthus-foliage in relief round the lower part of the body. H. $9\frac{1}{2}$ in., W. $13\frac{1}{2}$ in.

The form is adapted from that of an antique marble vase, known as the "Warwick Vase," found near Hadrian's Villa at Tivoli and now preserved at Warwick Castle. The plinth may be compared with that of No. 597.

596. PAIR OF VASES. Painted by Edwin Steele. About 1825.

PLATE 94.

Ovoid body with gilt acanthus-foliage in relief round the lower part and a wide band of flowers above, painted in natural colours against a shaded marone background, fluted foot, scalloped flaring neck, two loop handles each in the form of two intertwined serpents. H. $10\frac{3}{8}$ in.

The painting may be compared with that of the large vase in the Museum, No. 47-1869, which is recorded to have been painted by Steele; see Haslem, *Old Derby China Factory*, p. 120.

597. VASE. About 1825.

PLATE 93.

Ovoid body, with olive-green ground on which are reserved on one side a garden-scene in a rectangular panel, on the other a bouquet in a circular medallion painted in natural colours; high foot on square plinth coloured to imitate marble, flaring neck with classical ornament in gold, two handles in the form of gilt dolphins. H. 13 in.

Similar in form to No. 598.

598. PAIR OF VASES. Painted by Edwin Steele. About 1825.

PLATE 93.

Of the same form as No. 597. Round the middle a wide band of flowers painted in natural colours against a shaded marone background. Scrollwork in gold on neck and foot, gilt plinth. H. $8\frac{7}{8}$ in. On both are traces of a mark in red which has been rubbed away. Compare the painting on Nos. 596 and 601.

Formerly in the William Bemrose Collection; see Bemrose, *Catalogue*, p. 35, No. 405.

599. BASKET. About 1840.

Oval, with wavy edge, foliated base, and arch handle; the rim and handle are encrusted with applied flowers, modelled and coloured after nature. The outside is decorated with gilt lines on a dark blue ground; inside, bouquets painted in colours. H. $9\frac{3}{4}$ in., L. $11\frac{3}{4}$ in.

600. BASKET. About 1830.

Oblong quatrefoil-shaped, with wide openwork sides, gilt scrolls in relief round the rim and foot, and an applied wreath of turquoise-blue leaves below the rim. On the bottom a bouquet of flowers painted in natural colours. H. $2\frac{1}{2}$ in., L. $6\frac{3}{4}$ in.

601. SET OF THREE SPILL-VASES. Painted by Edwin Steele. Mark, a griffin and "*Rockingham Works Brameld Manufacturer to the King,*" printed in crimson. About 1830. PLATE 94.

Cylindrical, with gilt border and foot. Painted with flowers in natural colours against a shaded marone background. H. $4\frac{5}{8}$ in., $3\frac{1}{4}$ in., $3\frac{1}{4}$ in. respectively.

602. SET OF THREE SPILL-VASES. About 1830. PLATE 94.

Cylindrical, with gilt border and foot. Painted with flowers and fruit in natural colours against a ground shaded grey and yellow. H. $4\frac{1}{8}$ in., $3\frac{3}{8}$ in., $3\frac{3}{8}$ in. respectively.

Formerly in the Alfred Trapnell Collection.

603. SPILL-VASE, one of a pair. About 1830. PLATE 94.

Cylindrical, with gilt border and foot. Painted in colours with a landscape. H. $4\frac{1}{2}$ in.

Formerly in the Alfred Trapnell Collection.

604. SPILL-VASE, one of a pair. About 1830.

Similar to No. 603.

Formerly in the Alfred Trapnell Collection.

605. WALL-POCKET. About 1830.

Of irregular form with gilt scrolls in relief and a bouquet of flowers painted in natural colours on the bowed front. H. $7\frac{1}{8}$ in.

606. PAIR OF FLOWER-BASKETS. About 1830.

Of pointed oval form, with two gilt loop handles brought together at the top. The sides moulded with wickerwork interrupted by panels in which are bouquets of flowers painted in natural colours. H. $2\frac{1}{2}$ in., L. $3\frac{1}{2}$ in.

607. PAIR OF FLOWER-BASKETS. About 1830.

Of pointed oval form. The sides moulded with wickerwork over which are painted sprays of flowers in natural colours. H. $1\frac{5}{8}$ in., L. $3\frac{1}{2}$ in.

608. THERMOMETER-STAND. About 1840.

In the form of an arch-like frame decorated with relief scrollwork coloured yellow and gold on an apple-green ground, rising from a bow-fronted base. The thermometer is attached to a brass plate, engraved with the Fahrenheit scale, inserted in the opening of the arch. H. $6\frac{7}{8}$ in.

609. PAIR OF SWEETMEAT-STANDS. About 1830.

Each in the form of an open bivalve supported on the tails of two dolphins which rest on an oblong plain coloured to imitate marble. Painted in colours, with gilt edges. H. $4\frac{5}{8}$ in., W. 7 in.

§ II. PIECES FOR DOMESTIC USE.

Nos. 610-618.

610. TEA-POT AND COVER. About 1840.

Four-lobed bulbous body, high rim rising in front, elaborately-scrolled loop handle, spout and base, with gilt decoration. Knob of the cover in form of a gilt conventional bud. On the cover and in a panel reserved on a pale fawn-coloured ground on either side of the body are bouquets of flowers painted in natural colours. H. 7 in.

611. MILK-JUG. About 1840.

PLATE 94.

From the same service as No. 610. Body of similar form and similarly decorated; elaborately-scrolled loop handle. H. 9½ in.

612. JUG. Mark, 8376 in crimson. About 1830.

Four-lobed bulbous body with scrollwork in relief coloured yellow and gold on a light grey ground, wide neck painted on either side with a bouquet in natural colours, foliated loop handle. H. 8¾ in.

613. CUP AND SAUCER. About 1830.

PLATE 94.

The saucer in the form of a scallop-shell, the cup of a deeper shell with loop handle coloured red to imitate a branch of coral. Both painted with bouquets of flowers and small shells in natural colours. Gilt borders. Cup, H. 2¾ in., W. 3¾ in.; saucer, W. 5½ in.

Compare Jewitt, *Ceramic Art*, vol. i, fig. 876, p. 511.

614. TWO PLATES. Mark (100), "B" incised and a griffin and "Rockingham Works, Brameld", printed in red. About 1825. PLATE 94.

The rim is moulded in relief with overlapping leaves. In the middle, reserved on a gilt ground, is a medallion painted in natural colours with flowers in a basket standing on a table. Diam. 9¾ in.

615. FRUIT-DISH. About 1830.

PLATE 94.

Oblong, with shaped rim and a gilt handle at either end. The rim is decorated with gilt floral sprays reserved on a pink ground. In a panel in the middle is a view of a cottage with two men and hounds, painted in colours. L. 11 in.

The attribution to the Rockingham factory is somewhat uncertain.

616. TWO SUGAR-BASINS WITH COVERS AND STANDS. Mark, 457 in red. About 1830. PLATE 94.

Oblong, the edges moulded with gadroons and scrolls. At either end of the basins, a loop handle formed of gilt shells and foliage; on the covers, a knob composed of shells. Painted with borders of cornflowers and foliage in colours and gold, and with scattered sprigs and rosebuds. Sugar-basins, H. 7¾ in.; stands, L. 6½ in.

Other pieces of the same service bear the mark of the Rockingham factory. A similar pattern was used at Coalport, compare No. 411.

617. INKSTAND WITH MOVABLE FITTING AND COVER.
About 1830. PLATE 94.

Circular, with two gilt foliated projections from the rim, on which are sockets for pens in pairs (two missing), and cylindrical inkwell; a gilt fruit forms the knob of the cover. Decorated with groups of flowers painted in natural colours, and round the rim with a border of gilt scrollwork and diaper. H. $3\frac{1}{2}$ in., W. 8 in.

618. JUG. About 1830. PLATE 89.

Bulbous body, narrow neck, curved lip. Moulded in relief with a rose, thistle, sprays of foliage and grass, painted in natural colours against a yellow background. Handle in the form of a branching stem with rosebuds springing from a rose applied in full relief on the body. Gilt scrollwork round the foot. H. $7\frac{1}{4}$ in.

The attribution to the Rockingham factory is uncertain.

XXV.—OTHER ENGLISH PORCELAIN, MANUFACTURE UNCERTAIN.

Nos. 619–632.

619. SLOP-BASIN, Liverpool porcelain [see p. 125.]

541. PAIR OF VASES decorated in imitation of Meissen porcelain. About 1830.

Bulbous body, wide flaring neck, the whole surface closely encrusted with small blossoms, modelled in relief, over which are applied two figures of birds painted in colours and two stems with foliage. Inside the mouth a row of forget-me-nots and roses painted in natural colours. H. $5\frac{3}{4}$ in., $5\frac{1}{8}$ in. respectively.

These and No. 542 have been attributed to Coalport and the Spode factory.

542. PAIR OF SPILL-VASES decorated in imitation of Meissen porcelain. About 1830.

Cylindrical, the surface closely encrusted with small blossoms, modelled in relief, over which are applied branches of foliage and a canary painted in yellow and green. H. $4\frac{1}{4}$ in.

578. INKSTAND WITH TWO INKWELLS AND COVERS. About 1820.

The stand in form of an oval basket with arch handle, the top filled in with a covering in which are apertures for the inkwells and four smaller ones for pens. The outside moulded in relief with wicker-pattern, interrupted by four gilt-edged panels in which are landscapes and bouquets alternately, painted in colours. On the top, arrows and bows in gold on a dull sage-green ground. The inkwells circular, with sage-green covers, one only retaining its interior fitting. Inkstand, H. $3\frac{3}{4}$ in., L. $5\frac{3}{8}$ in.; inkwells, H. 2 in., $1\frac{5}{8}$ in. respectively.

Formerly in the Alfred Trapnell Collection.

429. WATCH-HOLDER. About 1825.

In the form of a circular frame, with a wreath of pink roses painted after nature, on a ground of minute gilt dots between two rows of bead ornament in relief. Diam. $5\frac{3}{8}$ in.

This and similarly painted pieces are sometimes attributed in error to Swansea.

620. PAIR OF FLOWER-POTS AND STANDS. About 1850.

Truncated cone-shaped, with two gilt lion's mask handles. On either side a bird painted in colours in a panel enclosed by gilt branches, reserved on a deep turquoise-blue ground. H. $3\frac{1}{8}$ in.

621. INKSTAND. About 1820.

In the form of a cylindrical pedestal, on which is a bust of a man in 18th century dress in biscuit porcelain, with a large gilt shell in front and two small ones, forming pen-holders, on either side, the whole on an oblong gilt plinth. H. $4\frac{3}{8}$ in.

556. TEA-CUP AND SAUCER. Mark, a fretted square in blue. About 1815.

Painted in imitation of Worcester porcelain with conventional Japanese flowering plants in small shaped panels bordered with gilt scrolls and reserved on a dark blue ground. Cup, H. $2\frac{1}{4}$ in., diam. 3 in.; saucer, diam. $5\frac{1}{4}$ in.

622. COFFEE-CUP AND SAUCER. About 1820.

Decorated with sprays of flowers printed in black outline and painted over with green enamel. Cup, H. $2\frac{1}{4}$ in., diam. $2\frac{3}{4}$ in.; saucer, diam. $5\frac{1}{2}$ in.

623. SWEETMEAT-TRAY.

The outside moulded in the shape of a leaf with stalk forming the handle, coloured green. Inside, a formal spray of flowers painted in colours. W. $3\frac{3}{4}$ in.

624. BREAKFAST-CUP AND SAUCER AND PLATE. Mark, "LP" in monogram above a stroke, in blue. About 1820.

Painted with bouquets of flowers in natural colours. Formal border in gold, of berries and foliage on a continuous stem, on a band of which the inner half is transversely striped. Cup, H. $2\frac{3}{4}$ in., diam. 4 in.; saucer, diam. $6\frac{3}{4}$ in.; plate, diam. $8\frac{1}{8}$ in.

Perhaps of Continental manufacture. The mark appears not to be original.

625. TWO PLATES. Decorated in imitation of Sèvres porcelain. Mark, double "L" enclosing "A," in blue. About 1825.

Painted in colours in the middle with birds and landscapes, and on the rim with birds and bouquets alternately in four panels enclosed by gilt scrollwork and flowers. Diam. $9\frac{5}{8}$ in.

Both are decorated by the painter of the Nantgarw plates, No. 416; see note thereon. They are not both of the same paste, and were probably made in different factories. One is perhaps a Sèvres plate from which the original decoration has been removed; the other may possibly have been made at Minton's works.

527. TANKARD. End of 19th century.

Cylindrical, with two branching gilt loop handles; decorated with playing cards painted in colours on a green ground. The ace of spades inscribed "GOODALL & SON." On the foot the name "J. CRICK" in black. H. $5\frac{3}{4}$ in., diam. $5\frac{3}{8}$ in.

626. PANEL, Coalport porcelain [see p. 97.]

627. PANEL. About 1830.

Rectangular. Painted in colours with flowers in a glass tumbler on a table. Gilt wood frame. Sight measure, $11\frac{3}{8}$ in. by 9 in.

628. PANEL. About 1830.

Rectangular. Painted in colours against a dark background with a group of scattered flowers. Gilt wood frame. Sight measure, $8\frac{1}{2}$ in. by $13\frac{1}{2}$ in.

629. PANEL. Signed "Tatler." About 1830.

Rectangular. Painted in colours against a shaded background with a group of flowers. Gilt wood frame. Sight measure, $6\frac{1}{2}$ in. by $7\frac{3}{4}$ in.

630. PANEL. About 1830.

Rectangular. Painted in colours against a shaded background with a titmouse, flowers and a basket. Gilt wood frame. Sight measure, $4\frac{1}{8}$ in. by $4\frac{7}{8}$ in.

631. PLAQUE. About 1810.

Circular. Painted in colours with a group of gipsies gathered round a fire, over which a cauldron is hung, near a rocky eminence. Black wood frame. Diam. 7 in.

632. PAIR OF PANELS. *Le Colin-Maillard* ("Blind Man's Buff") and *La Bergère surprise*, copied from compositions of Fragonard and François Boucher respectively. About 1850.

Rectangular. *Le Colin-Maillard*, a boy tickling with a straw the face of a blindfolded girl, two children on the ground to the right. *La Bergère surprise*, a youth tickling with a straw the face of a sleeping shepherdess; sheep and a dog to the left. Gilt wood frames. Each, sight measure, 12 in. by $8\frac{3}{4}$ in.

PART II.—ENGLISH EARTHENWARE AND STONEWARE

I.—BURSLEM AND ETRURIA (WEDGWOOD).

THE famous Josiah Wedgwood (b. 1730, d. 1795) began his career as an independent potter, after fifteen years of apprenticeship and partnership, in 1759, at the Ivy House Works, Burslem, removing to the Brick House or Bell Works in the same place in 1762. His efforts at this time were mainly devoted to the production of a good earthenware with cream-coloured lead glaze, to which in 1765 he gave the name of "Queen's ware"; this ware in early days was often sent to receive printed decoration in the works of Sadler and Green at Liverpool.

In 1762 Wedgwood opened a new factory at a spot which he named Etruria, near Hanley, finally closing the works at Burslem in 1773. In the new establishment he produced (from 1768 in partnership with Thomas Bentley, who died in 1780) a great variety of ornamental wares in fine stoneware bodies, including those to which were given the names of "black basaltes," "jasper" (of various colours, with reliefs in white)¹ and "canecolour." Similar wares have been produced continuously at Etruria until the present day, the factory remaining in the hands of the Wedgwood family. The porcelain made about 1815 has already been described.²

The wares were for the most part marked with the name "WEDGWOOD" in various forms, impressed. A mark of three letters combined, varying to denote the modeller of the piece and the month and year of its production, as on Nos. 637-639, was not used before about 1860.

¹ When the body of the ware is white and the surface only is coloured, the term "jasper dip" is used.

² P. 146.

Nos. 633-639.

633. VASE. Cream-coloured earthenware, with figures in relief from designs by Lady Templetown. Etruria, about 1785.

Ovoid body with hollow shoulder, high foot on square plinth with anthemion border in relief, narrow neck, beads round the mouth, two reeded loop handles rising above the rim, a serpent coiled about each. The reliefs depict women and children, with Cupid shooting with his bow, a lamb, trees, and a tripod. H. $14\frac{1}{2}$ in.

A vase in jasper ware, closely similar in form except in a few details, is illustrated in Meteyard, *Wedgwood and his Works*, pl. xxiii.

Formerly in the collection of Mr. Arthur Rokeby Price.

634. TEA-CUP AND SAUCER. Cream-coloured earthenware, with printed decoration in red, executed by Sadler and Green at Liverpool. Probably made at the Bell Works, Burslem, about 1765.

Printed with groups of peacocks and pheasants amongst bushes. Cup, H. $1\frac{7}{8}$ in., diam. $3\frac{1}{8}$ in.; saucer, diam. $5\frac{1}{8}$ in.

635. TWO DISHES. Cream-coloured earthenware, bearing the arms of James Brydges, Marquis of Caernarvon. About 1765.

Oval, with lobed and moulded rim. In the middle are the arms with supporters, coronet and motto ("MAIN-TIEN LE DROIT") printed in black and painted over in black and red. On the rim, the crest printed, and sprays of flowers painted in red. L. $11\frac{1}{4}$ in.

Probably made by Wedgwood at Burslem. James Brydges (b. 1731, d. 1789) married in 1753 Margaret Nicol (d. 1768), whose arms are shown on an escutcheon of pretence; he succeeded his father as third Duke of Chandos in 1771. The dishes may therefore be dated between 1753 and 1771.

636. VASE AND STOPPER. Blue "jasper dip" ware, with applied medallions in chocolate-coloured jasper of cupids representing the Four Seasons, after designs by John Flaxman. Mark, "WEDGWOOD" and a group of four dots impressed, and 1110 incised. Etruria, about 1850.

Bulbous body, upon which are the applied medallions connected by festoons of vine, hollow shoulder bordered by a wreath with four satyrs' heads in relief in white, narrow neck, domed stopper. The cupids are represented respectively with a bird and nest, a garland of flowers, a sickle and sheaf, and a brazier. H. $10\frac{5}{8}$ in.

637. VASE AND STOPPER. Blue "jasper dip" ware, with applied medallions in lilac jasper, after the antique, of Apollo Citharoedus, a Silenus with a panther, Apollo and Marsyas, and Ceres with Cupid. Mark, "WEDGWOOD," "G Z X" and "A" impressed, and 1110 incised. Etruria, about 1870.

Almost identical in form with No. 636. H. $10\frac{3}{8}$ in.

638. VASE AND COVER. Blue "jasper dip" ware, in the form of an ancient Egyptian "Canopic Jar," with cover in the shape of the head of Amset, one of the children of Horus. Mark, "WEDGWOOD," "WJW" and "F" impressed, and 796 incised. Etruria, about 1870.

The cover is of white jasper, with small blue leaves round the edge. The body of the vase is ovoid, with hieroglyphs, the signs of the Zodiac, and rosettes in horizontal bands on a blue ground. H. 9 $\frac{3}{4}$ in.

639. PAIR OF SPILL-VASES. Blue "jasper dip" ware. Mark, "WEDGWOOD," "KCD" and "M" impressed. Etruria, about 1875.

Cylindrical, decorated each with standing figures of two Muses separated by trees below a band of classical floral ornament; on one, Melpomene and Polyhymnia, on the other, Urania and Erato. H. 4 $\frac{1}{4}$ in.

II.—STOKE-UPON-TRENT (SPODE).

EARTHENWARE in great variety was made at Stoke by Josiah Spode and his son of the same name.¹ In 1805 the latter introduced opaque porcelain or dense earthenware known as "stone china," somewhat similar to the "ironstone china" made by the Masons.

Nos. 640-642.

640. TWO SOUP-PLATES. One of Chinese porcelain, middle of the 18th century; on the other, made by Spode about 1820 as a copy of it, the mark (93) "SPODE. Stone China" written in red.

In the middle a basket of fruit and flowers painted in colours; on the rim, separated by sprays of peony in opaque white, are a shield of arms with scrollwork border in gold and colours, a butterfly in colours, and two narrow panels each painted in black with a bird on a branch. Diam. 9 in.

641. SET OF THREE BOTTLES. "Stone china," decorated in imitation of Chinese porcelain. About 1820.

Bulbous body, narrow neck. Painted with conventional flowering plants and palings in colours and gold. H. 3 $\frac{3}{8}$ in., 3 $\frac{1}{8}$ in. respectively.

642. SET OF FOUR KNIFE-RESTS. Earthenware. About 1810. Rectangular. Printed with a pattern of formal flowers and scrollwork in blue. L. 4 in., W. 1 $\frac{1}{4}$ in.

¹ Compare p. 138.

III.—STOKE-UPON-TRENT (COPELAND).

AMONGST the variety of wares made at the Spode factory under the Copeland management were stonewares of various colours in imitation of the jasper and other fine stonewares of Wedgwood. The mark with the name of Copeland alone, which occurs on the pieces described below, shows that they were made after the dissolution of the Copeland and Garrett partnership in 1847 and before the reconstruction of the firm as W. T. Copeland and Sons in 1867.

Nos. 643, 644.

643. PAIR OF BEAKERS. Drab-coloured stoneware with white reliefs. Mark, "COPELAND" impressed. About 1850.

Truncated cone-shaped, with a stag-hunting scene above a row of anthemion devices in relief. H. $4\frac{1}{8}$ in.

644. BEAKER. White stoneware, with reliefs in white on a blue ground. Mark, "COPELAND" impressed. About 1850.

Of the same form, and decorated with the same subject, as No. 643. H. $4\frac{1}{8}$ in.

IV.—LANE DELPH, FENTON (MASON).

APATENT was taken out in 1813 by Charles James Mason, a potter of Lane Delph, now Middle Fenton, for the manufacture of a hard and heavy earthenware named "ironstone china," which he continued to make, for a time in partnership with his brother, till 1851, when the patent was sold to Francis Morley of Hanley. The mark used was the name "MASON'S PATENT IRONSTONE CHINA," printed in blue with a crown or impressed.

Nos. 645, 646.

645. VASE. "Ironstone china," made in imitation of Chinese porcelain. Mark, "MASONS" above a crown and a curtain inscribed "PATENT IRONSTONE CHINA," printed in blue. About 1830.

Pear-shaped body, narrow neck from which spring two gilt ogre's-head handles, from each of which a loose gilt ring is suspended. Printed in blue with Chinese dragons among foliated scrolls. H. $9\frac{3}{8}$ in.

646. EWER AND BASIN. "Ironstone china." About 1830.

Both octagonal, with gilt decoration, partly in relief, on a dark blue ground. The ewer has a gilt dragon handle. On the neck of the ewer and inside the basin, crocodiles in relief. Round the body of the ewer, figures of women and children in relief, copied from designs made for Wedgwood's jasper ware. Outside the basin, acanthus-foliage below a border of fret-pattern in gold. Ewer, H. $6\frac{3}{8}$ in.; basin, diam. $9\frac{1}{4}$ in.

V.—STAFFORDSHIRE EARTHENWARE AND STONEWARE, MANUFACTURE UNCERTAIN.

Nos. 647–649.

647. STRAWBERRY-DISH AND STAND. Salt-glazed stoneware. About 1760.

Both four-sided, with wavy rim moulded with panels of wicker and diaper pattern separated by scrolls. The strainer is pierced with holes in groups, and rests on three small feet. Dish, H. 10 in., W. $2\frac{1}{2}$ in.; stand, W. $10\frac{3}{8}$ in.

648. JUG. Earthenware. About 1790.

Pear-shaped body with wavy fluting and fronds moulded in relief at the base of each flute; cylindrical neck, foliated loop handle and lip. Painted in blue with formal sprays and rosettes. H. $6\frac{3}{8}$ in.

649. PAIR OF VASES. "Stone china." About 1820.

Cylindrical, with rounded shoulder and gilt concave neck. Both painted in colours and gold, with the same subject of Chinese figures in a landscape with buildings and boats beside a bridge. H. $10\frac{3}{4}$ in., $10\frac{3}{4}$ in.
Perhaps made by Spode at Stoke.

VI.—BRISTOL "DELFT" WARE.

TIN-ENAMELLED earthenware in the manner of the Dutch ware of Delft was made at several places in England, amongst others, Bristol, during the 18th century.

No. 650.

650. DISH. Middle of 18th century.

Reserved on a ground of powdered manganese-purple is a large medallion painted in red with a basket of flowers surrounded by shell-shaped and circular medallions with *fleurs-de-lys* and other devices in red. On the inner side of the rim, small devices in blue. Diam. 10 in.
This piece was included in error as No. 761 amongst Dutch earthenware in the first edition of the Catalogue.

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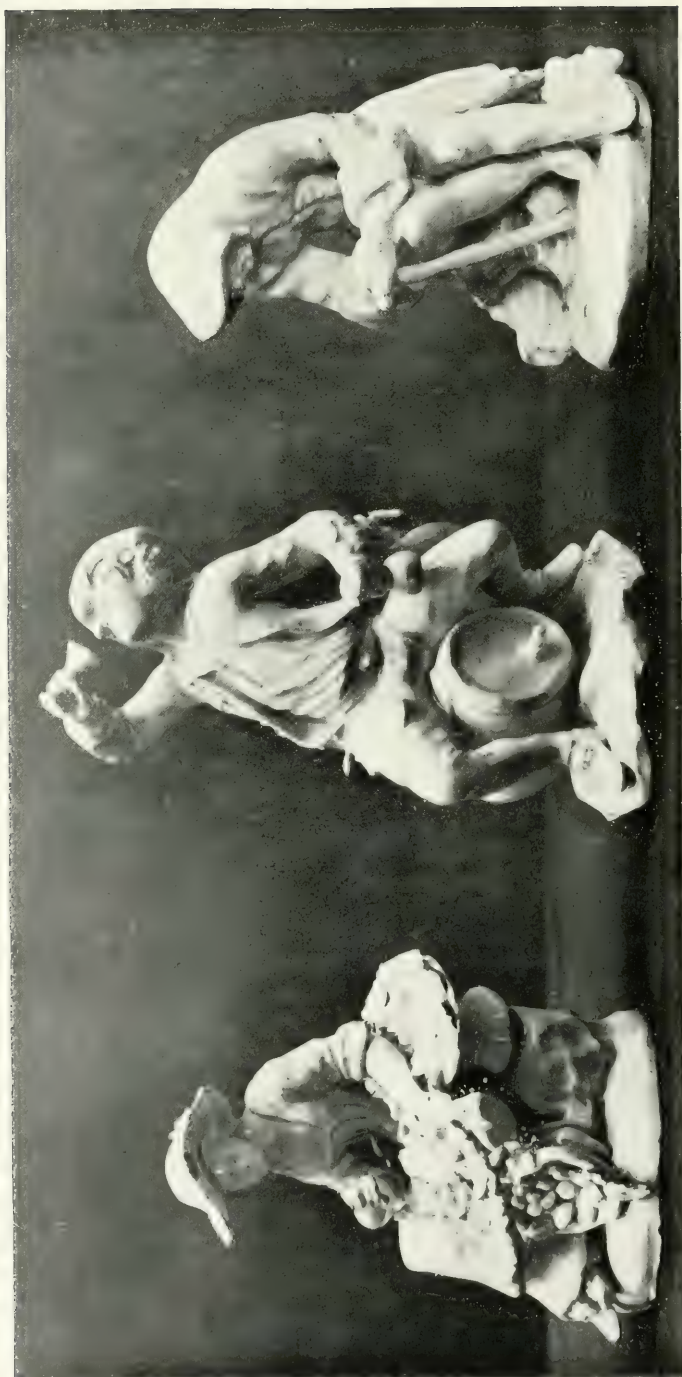
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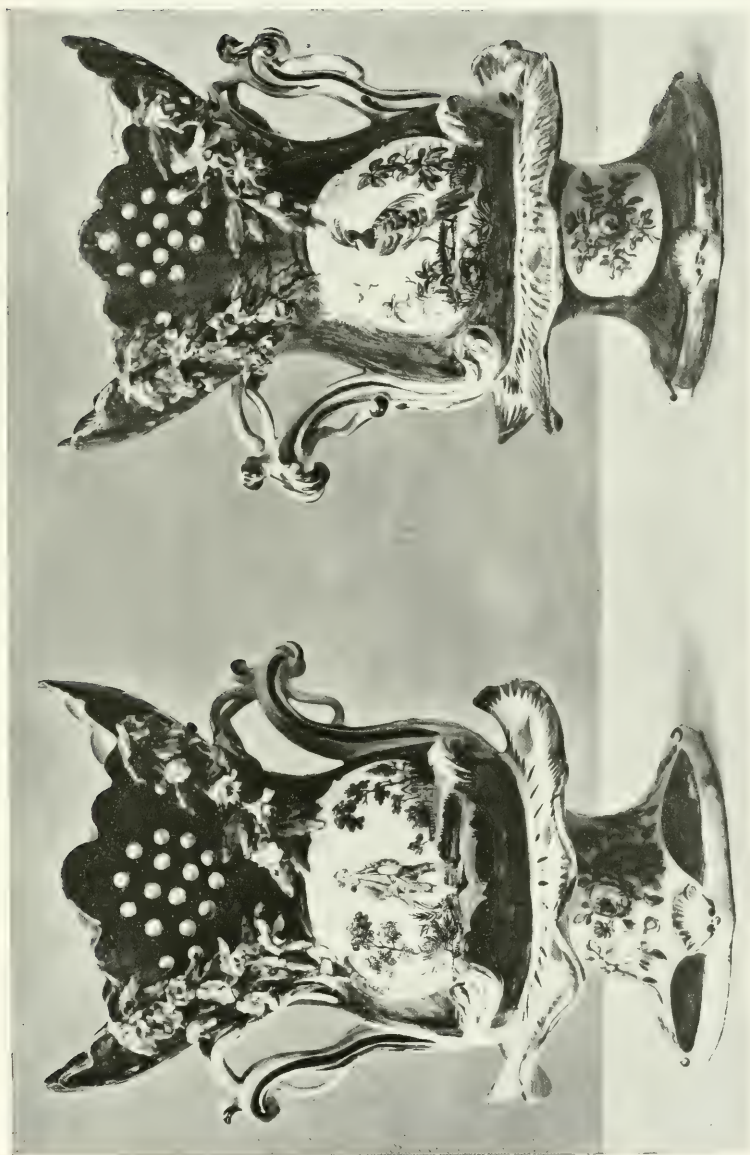


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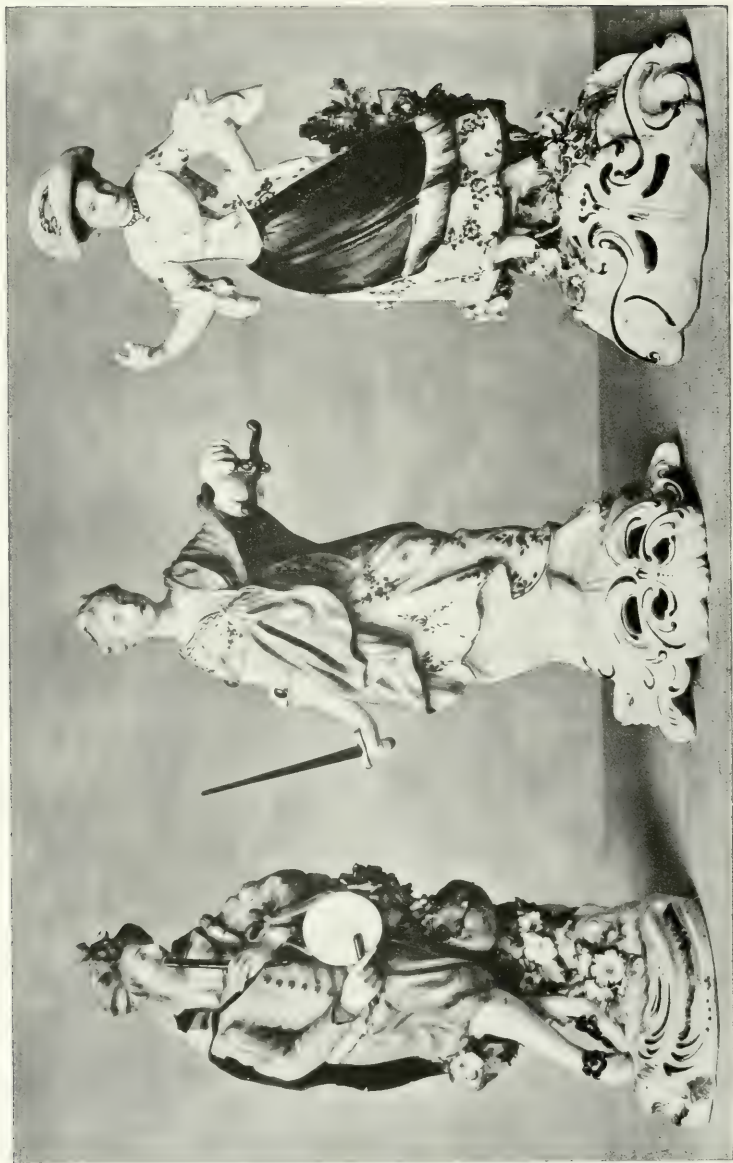
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BOW.



37

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CHELSEA.



33



40

CHELSEA.



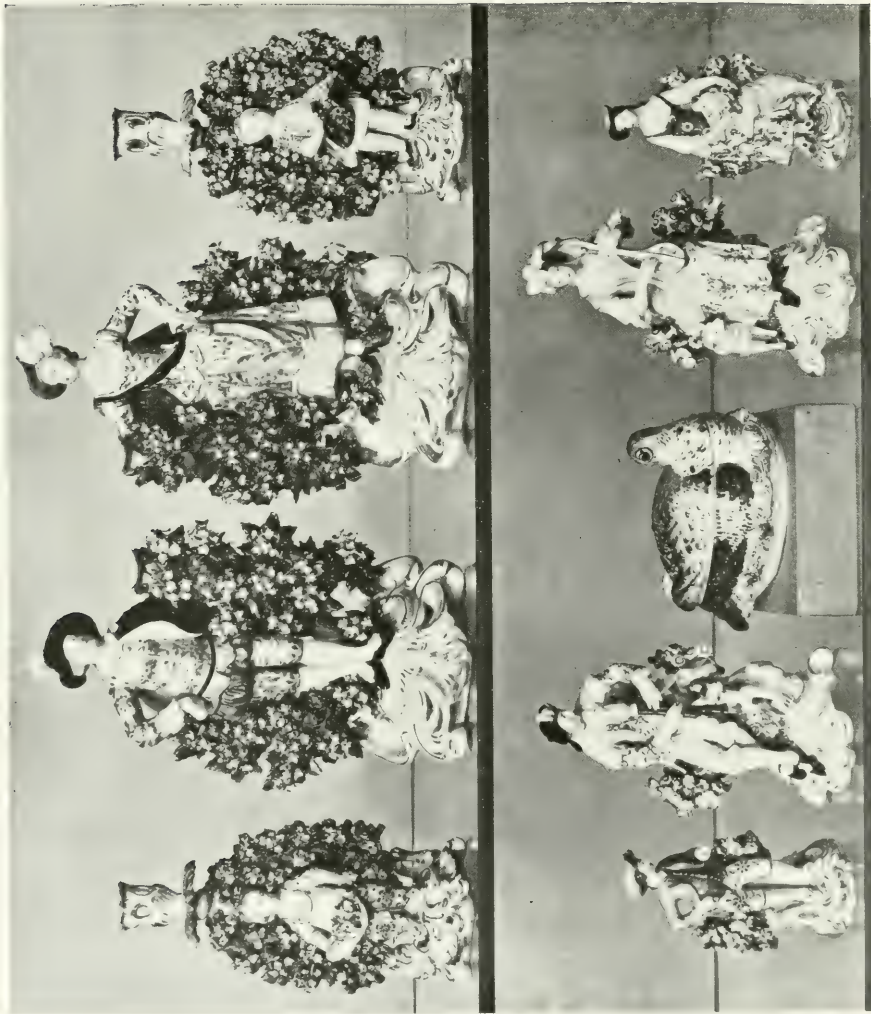


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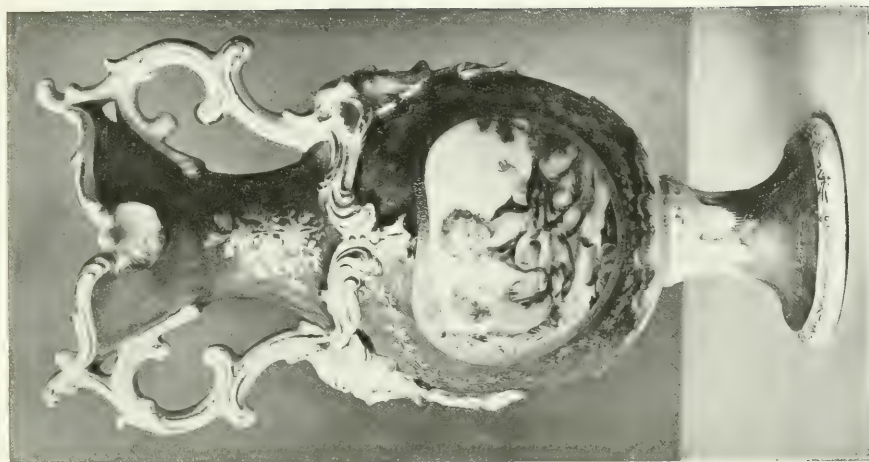
95

CHELSEA.



43 29 41 38 65 41 38 43 39

CHELSEA.



49



45

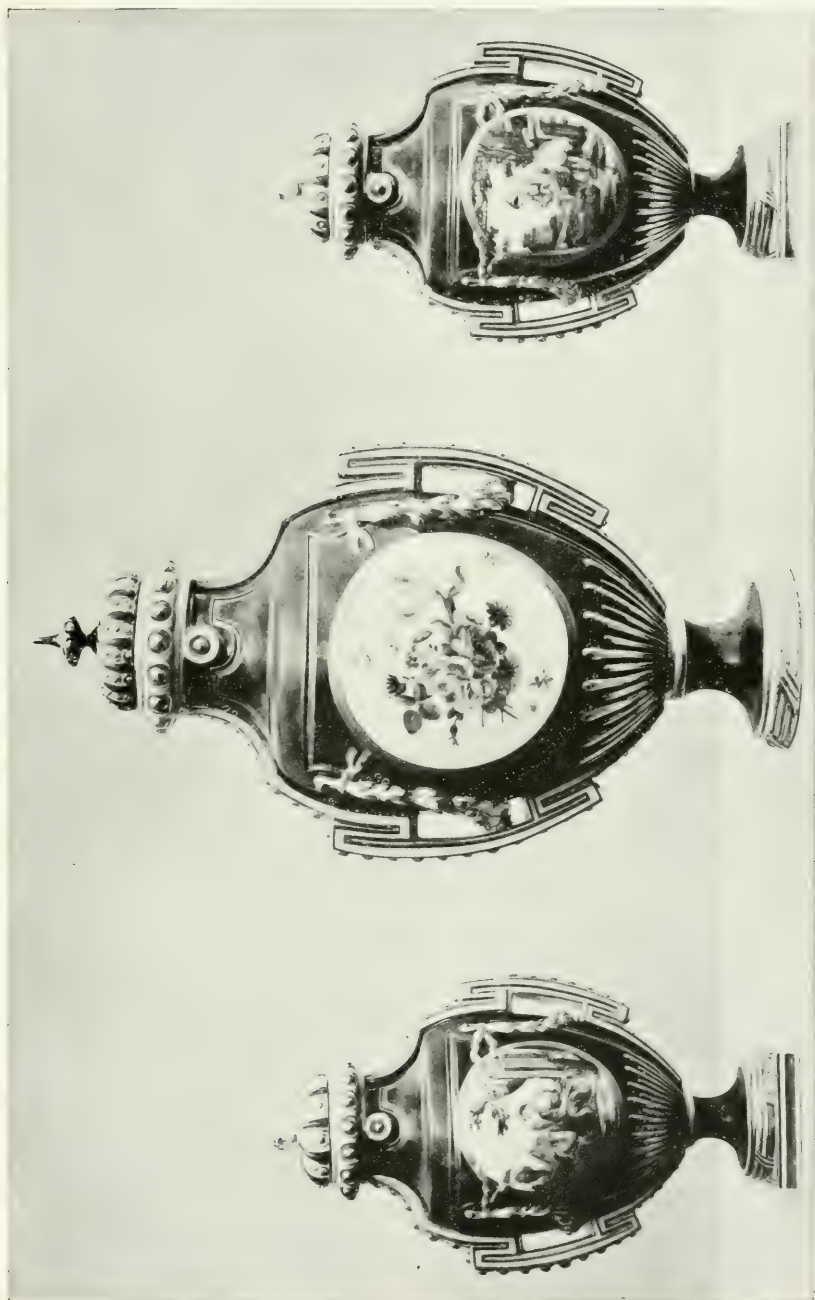
CHELSEA AND CHELSEA-DERBY.



47

VASE WITH PAINTING AFTER BOURCHER ON
CLARET-COLOURED GROUND.

CHELSEA.

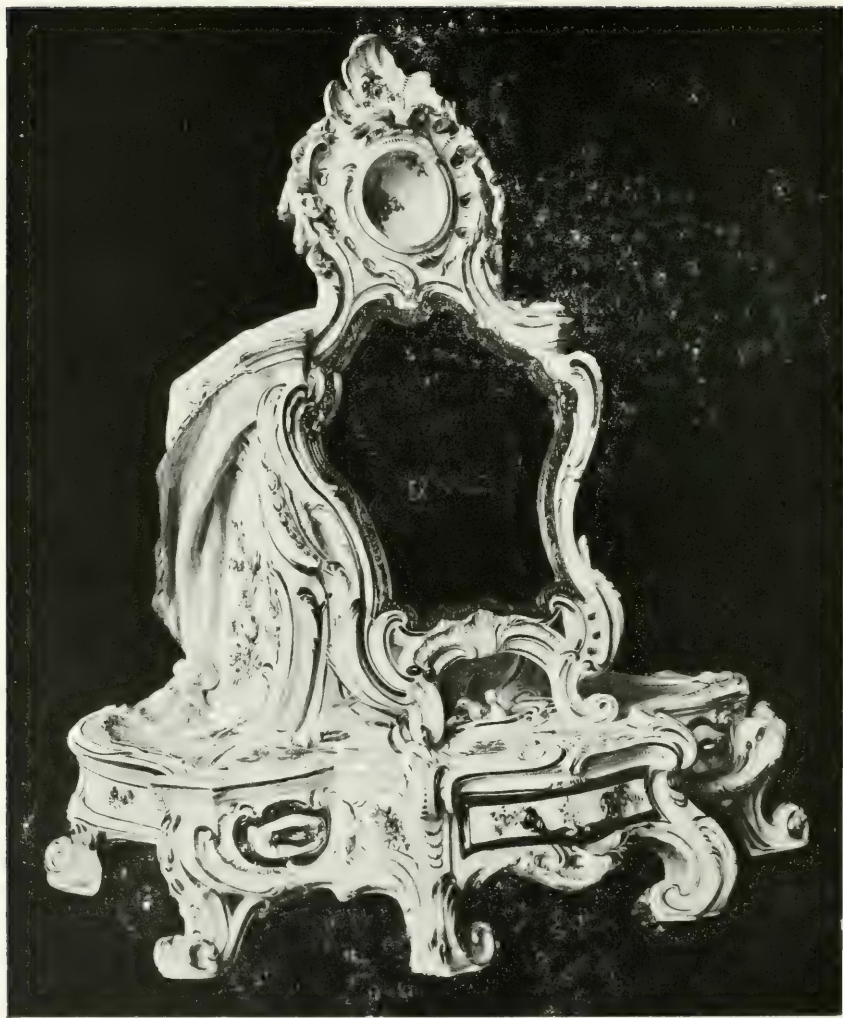


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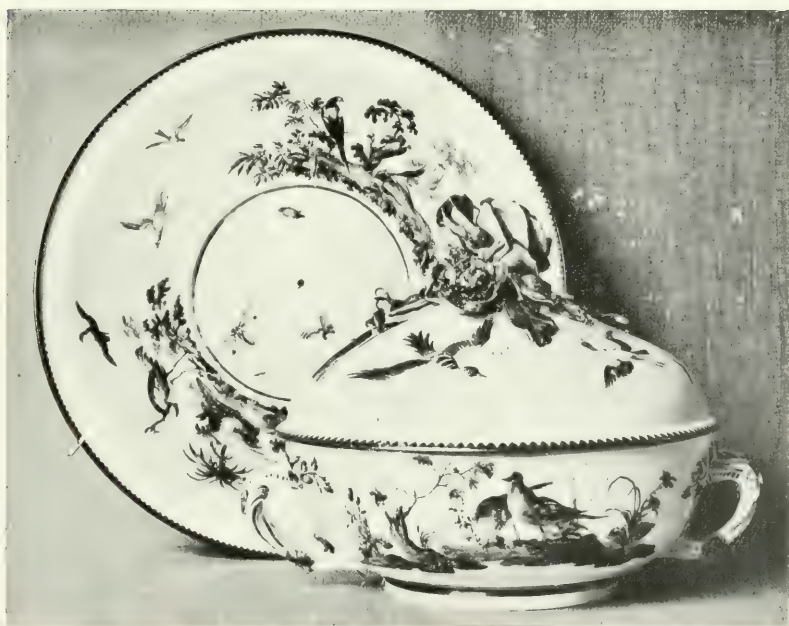
48

CHELSEA.





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CHELSEA.





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CHELSEA.



93



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CHELSEA.

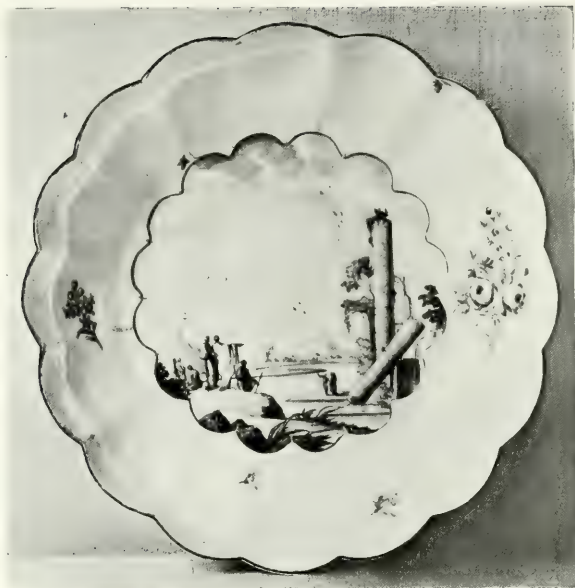


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CHELSEA.



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CHELSEA.



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CHELSEA.



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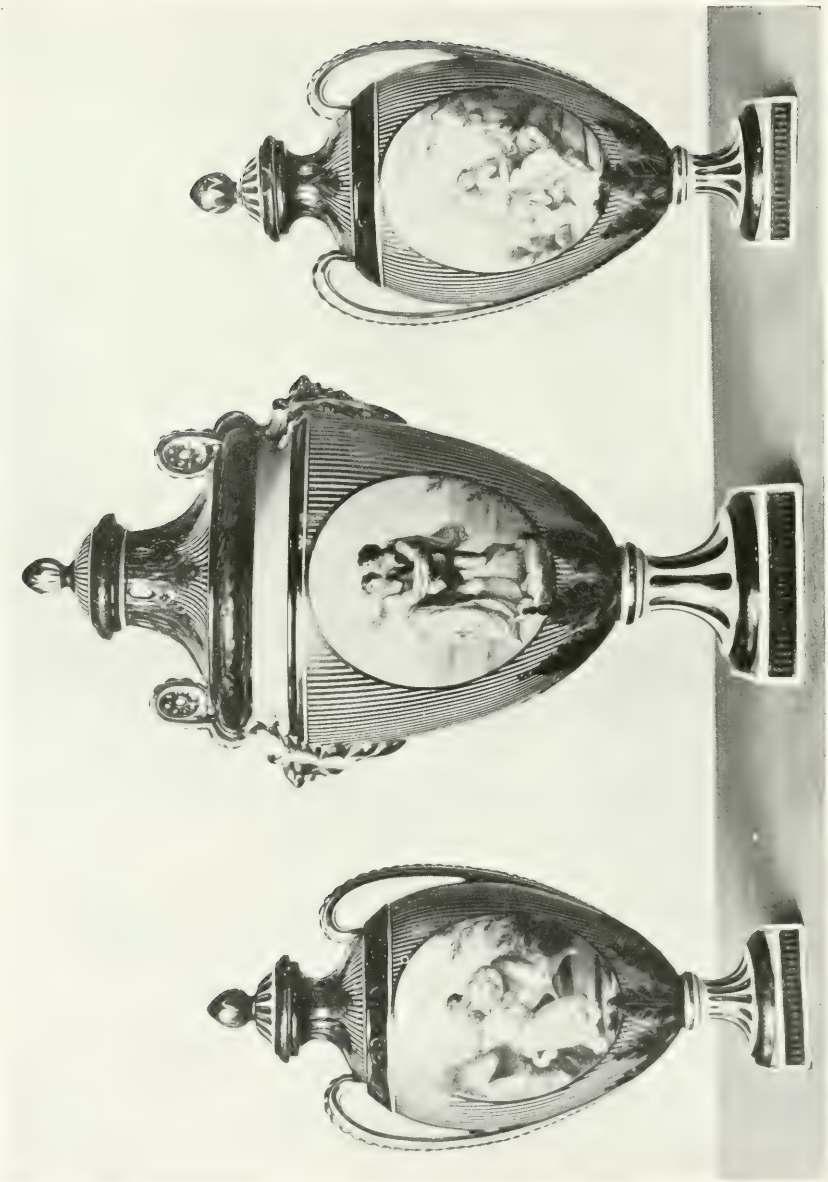
CHELSEA.

No. 58 is conjecturally attributed to Derby.

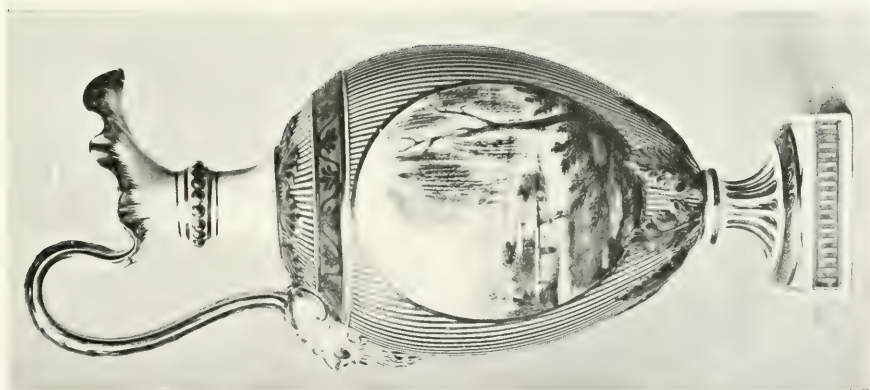
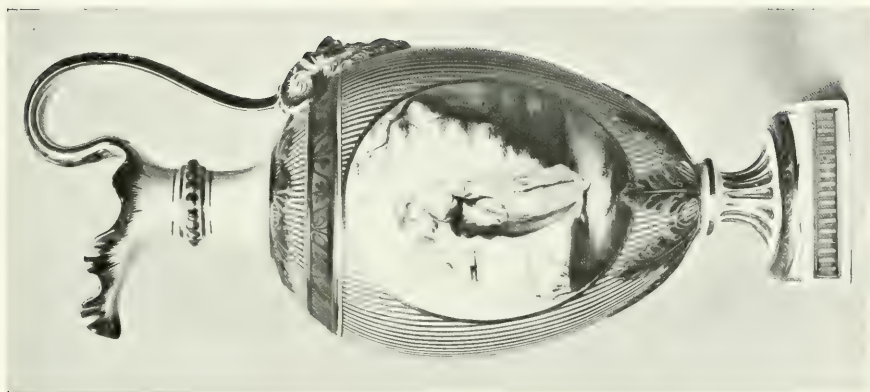


97	98	98	97	100
101	99	96	102	

CHELSEA-DERBY.



SET OF VASES WITH PAINTINGS AFTER ANGELICA KAUFFMANN.
CHELSEA-DERBY.



105 (Two Sides).
CHELSEA-DERBY.



107

CHELSEA-DERBY.



161

CABARET WITH VIEWS BY BOREMAN.

DERBY.



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CHELSEA-DERBY AND DERBY.



116

114

BISCUIT GROUPS ; "BACCHANTES ADORNING PAN" AND "VIRGINS
AWAKING CUPID," AFTER ANGELICA KAUFFMANN.
DERBY.



119

117

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118

119

BISCUIT PORCELAIN.
DERBY.



123

FOUR SEASONS.



129

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129

126

124

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126

DERBY.



166

DERBY.



136



140

DERBY.



142

SET OF VASES WITH VIEWS BY LUCAS.



141

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151

DERBY.



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DERBY.



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143

DERBY.



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DERBY.



193



183

PLATES PAINTED BY LUCAS AND STEELE.
DERBY.



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PINXTON.



203

STAFFORDSHIRE.



202

PINXTON.



26



31

Pieces attributed to WORCESTER.

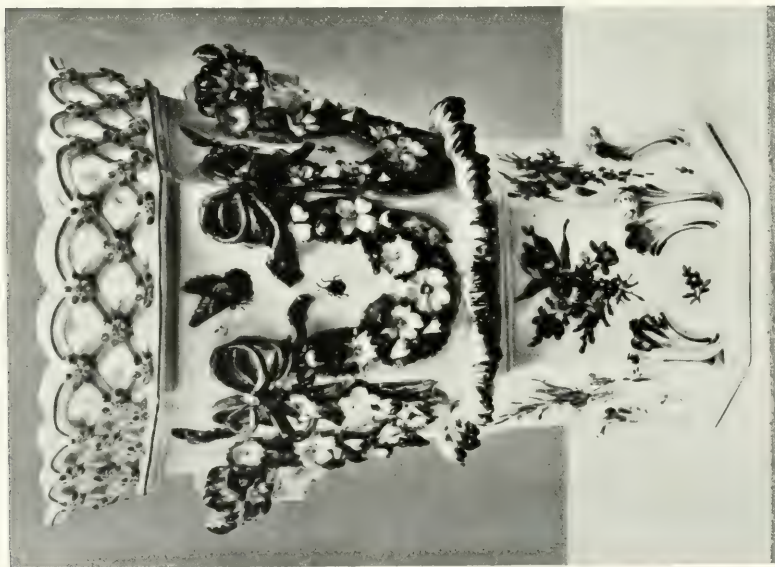


204

WORCESTER.



208



205

WORCESTER.



282

WORCESTER.



206

BRISTOL.



213



287

285

288

WORCESTER.



216

CAKE-PLATE AND TEA-POT FROM A SERVICE WITH
TRANSFER PRINTS COLOURED OVER.

WORCESTER.



217



218

WORCESTER.



272

WORCESTER.



386

CAUGHLEY OR WORCESTER.



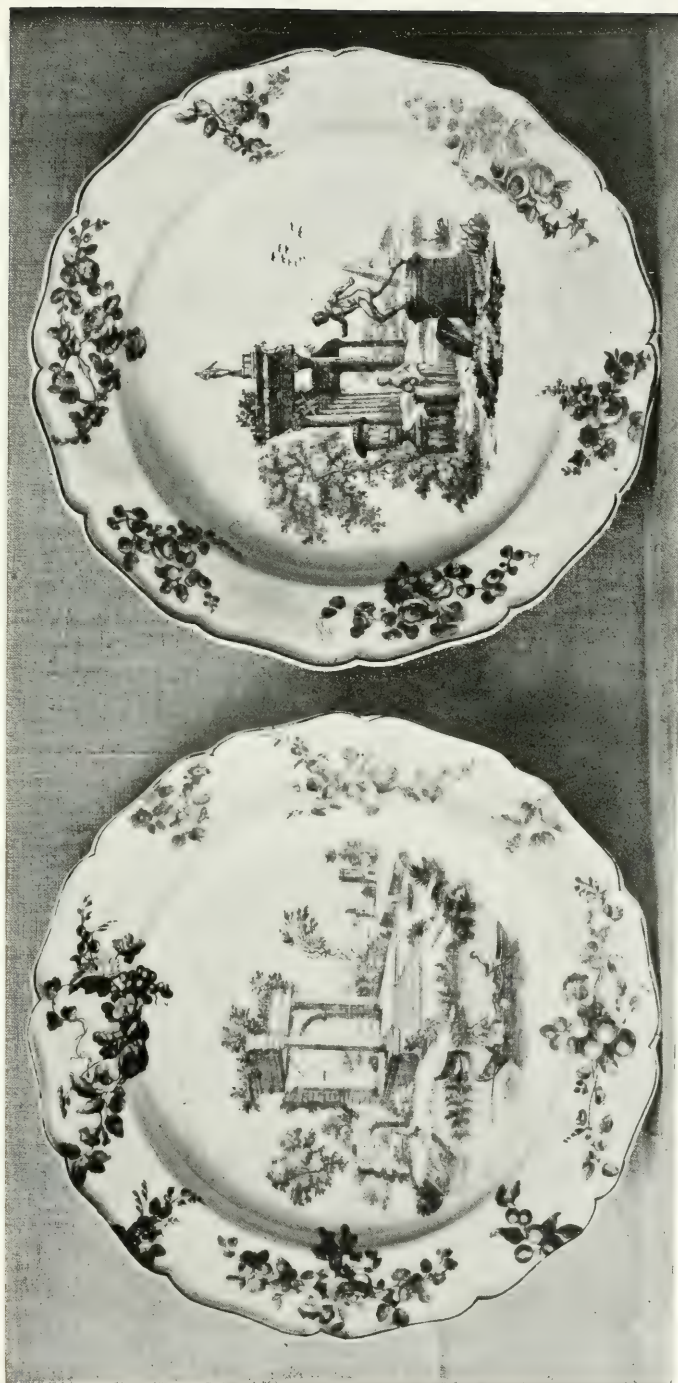
275



291

289

WORCESTER.



259

PLATES WITH PURPLE TRANSFER PRINTS.
WORCESTER.



264



262

WORCESTER.



266



267

WORCESTER.



273



222

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221

WORCESTER.



274

WORCESTER.



	250	220		
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286	219	251	228	290
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246	252	263		233

WORCESTER.



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WORCESTER.



245

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315

WORCESTER AND CAUGHLEY (?).



317

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294

WORCESTER.



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	340	335	332	
	344	311	296	

WORCESTER (FLIGHT AND BARR).



326



303

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300

WORCESTER (FLIGHT AND BARR).



304

297

304

WORCESTER (FLIGHT AND BARR).



307

VASE WITH ARMS OF THE HONOURABLE EAST
INDIA COMPANY.

WORCESTER (FLIGHT AND BARR).



380



330

WORCESTER.

(FLIGHT AND BARR; KERR AND BINNS).



348



367

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368

WORCESTER (CHAMBERLAINS).



372

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365

WORCESTER (CHAMBERLAINS.)



370



353

WORCESTER (CHAMBERLAINS).



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377

BEAKERS PAINTED BY THOMAS BAXTER,
WORCESTER (CHAMBERLAINS).



374	349	379	349	374
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	364	352	381	

WORCESTER (CHAMBERLAINS ; KERR AND BINNS).

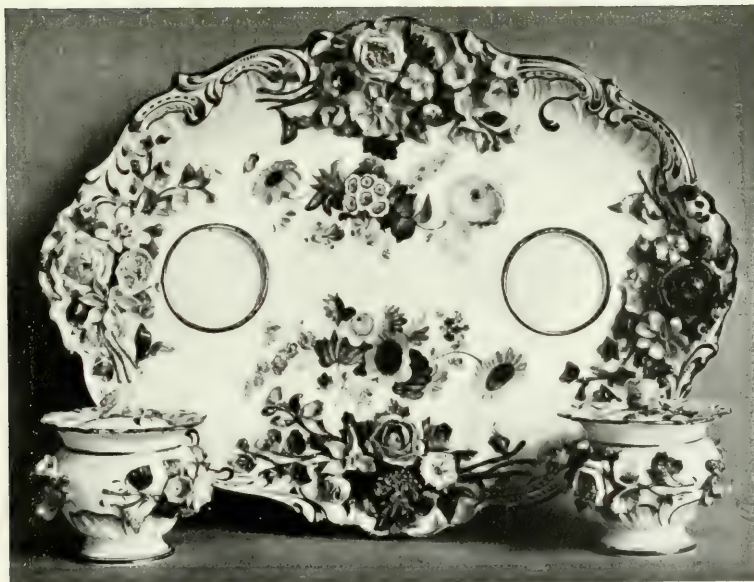


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CAUGHLEY.



389

COALPORT.



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COALPORT.



415

432

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414

COALPORT AND SWANSEA.



420



418

PLATES PROBABLY DECORATED IN LONDON.

NANTGARW.



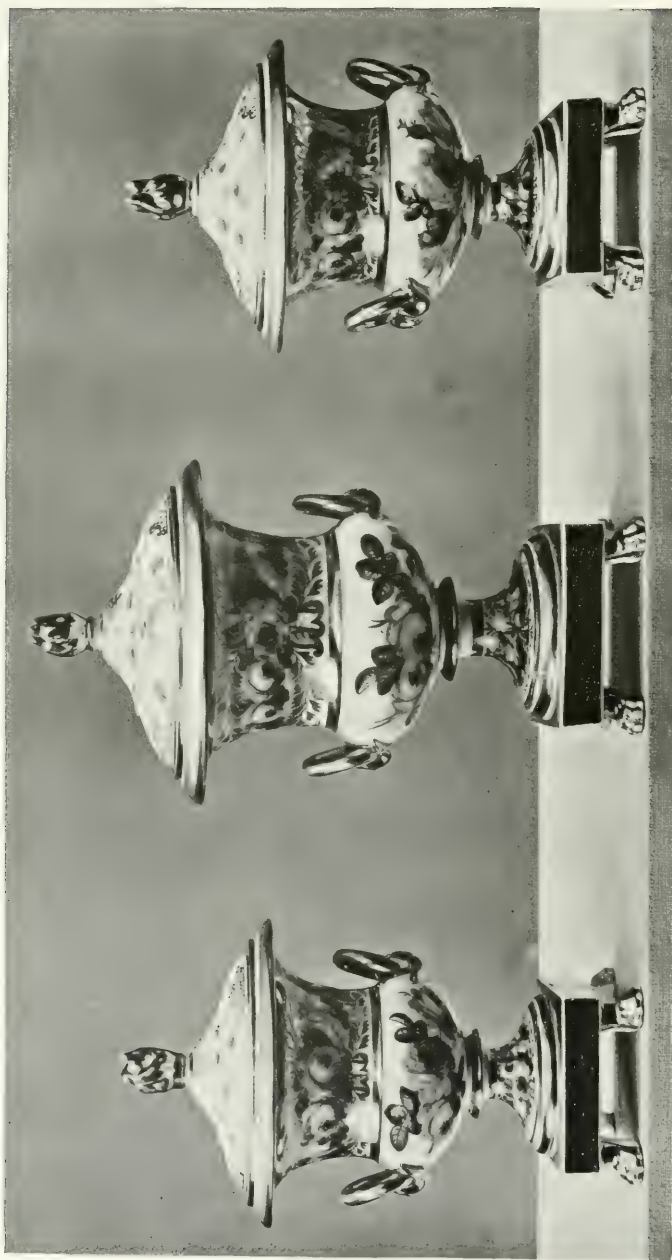
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NANTGARW AND SWANSEA.





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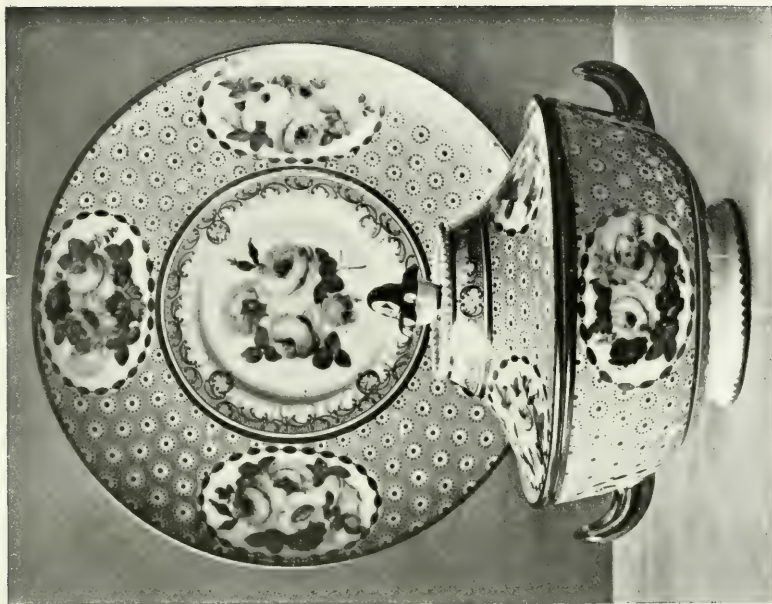
427

SWANSEA.



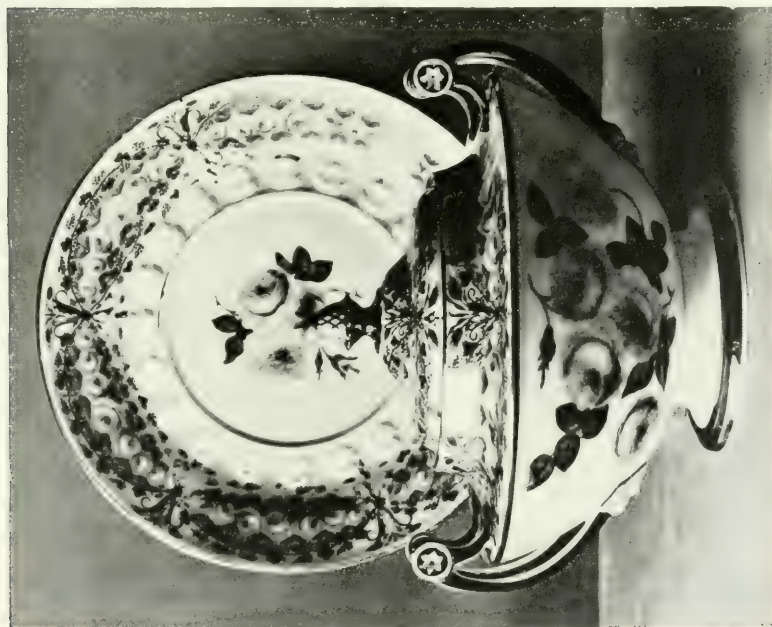
425	423	428
434	421	439
437	417	

NANTGARW AND SWANSEA.



431

SWANSEA.



430



441

442



443

444

BRISTOL.



445

BRISTOL.

446



447

BRISTOL.



450

448

449



484

BISCUIT PORCELAIN.
BRISTOL.

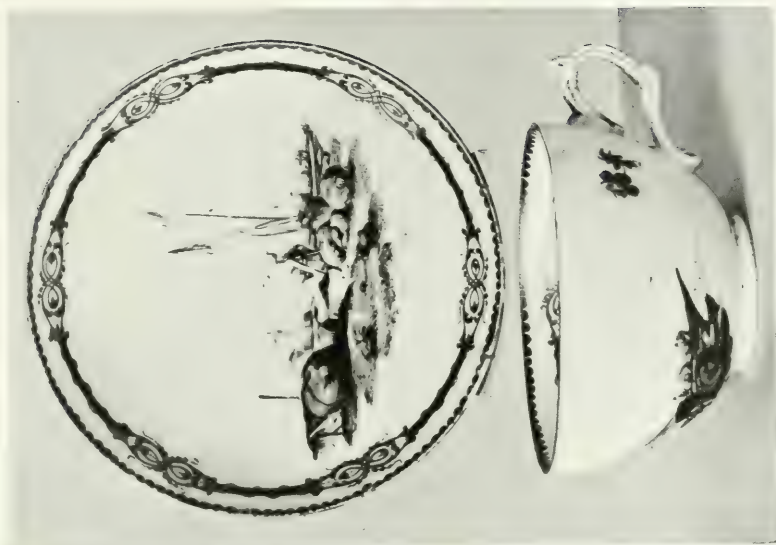


452



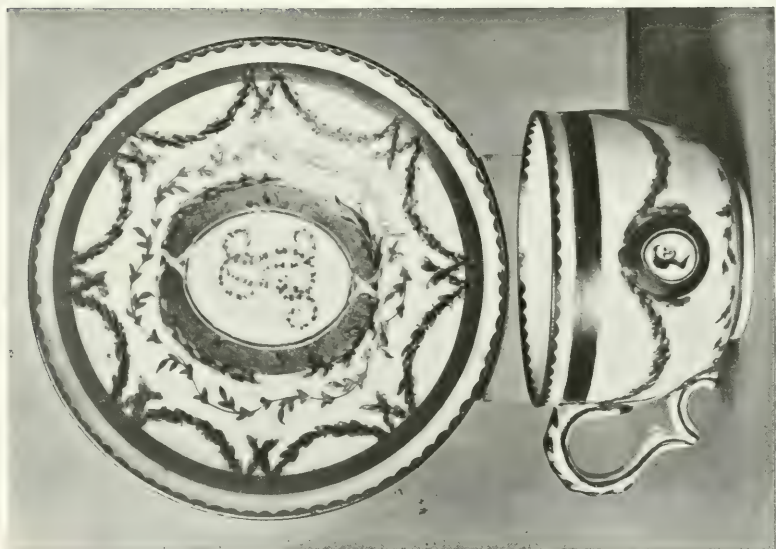
454

BRISTOL.



466

BRISTOL.



464



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BRISTOL.

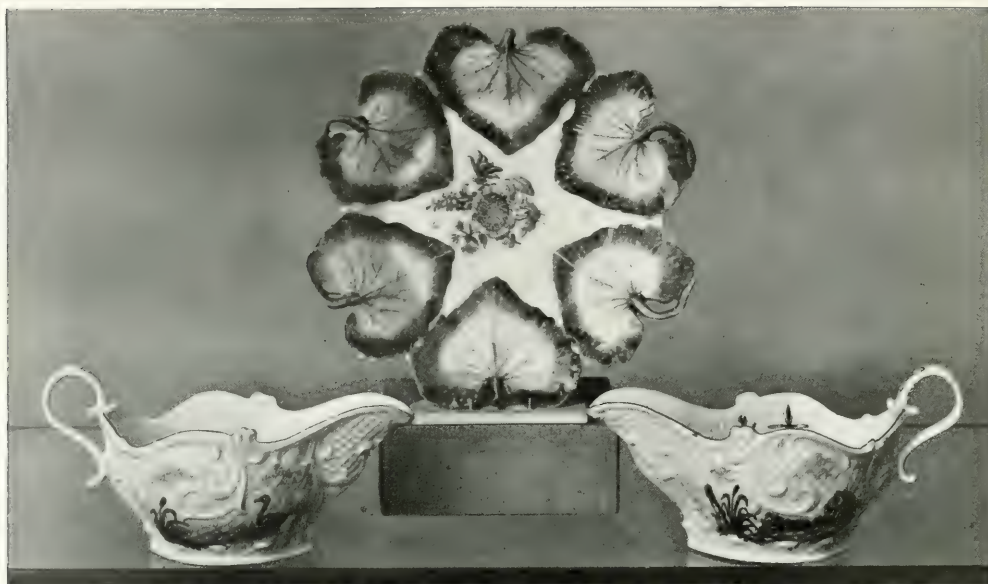


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LOWESTOFT AND OTHER PORCELAIN.



499

500

499

LONGTON HALL.



497

498

LIVERPOOL.



495

LIVERPOOL.

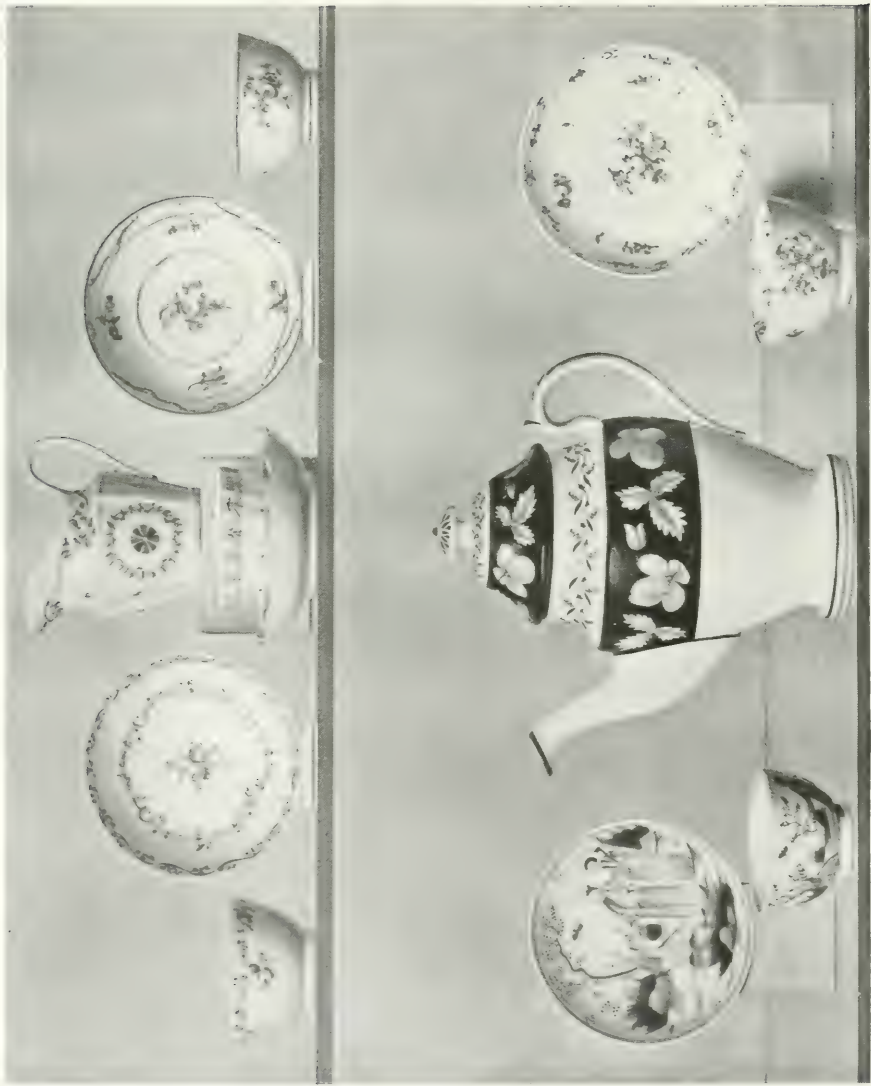


510

503

505

NEW HALL.



504
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501

NEW HALL.



590
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618
589
515

LONGPORT (DAVENPORT) AND OTHER PORCELAIN.



528



519

520

517

STOKE-UPON-TRENT (MINTON).



552	537	562	536	551
		543		
538	536	567	536	535
	561	548		564
		554		
557		572		576

STOKE-UPON-TRENT (Spode).



588

VASE DECORATED AT DUBLIN.



565

566

STOKE-UPON-TRENT (SPODE).



598

597

598

SWINTON (ROCKINGHAM WORKS).



584

587

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586

584

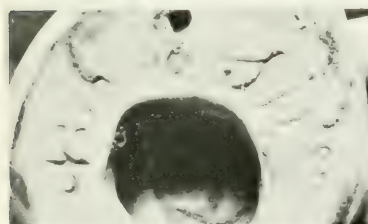
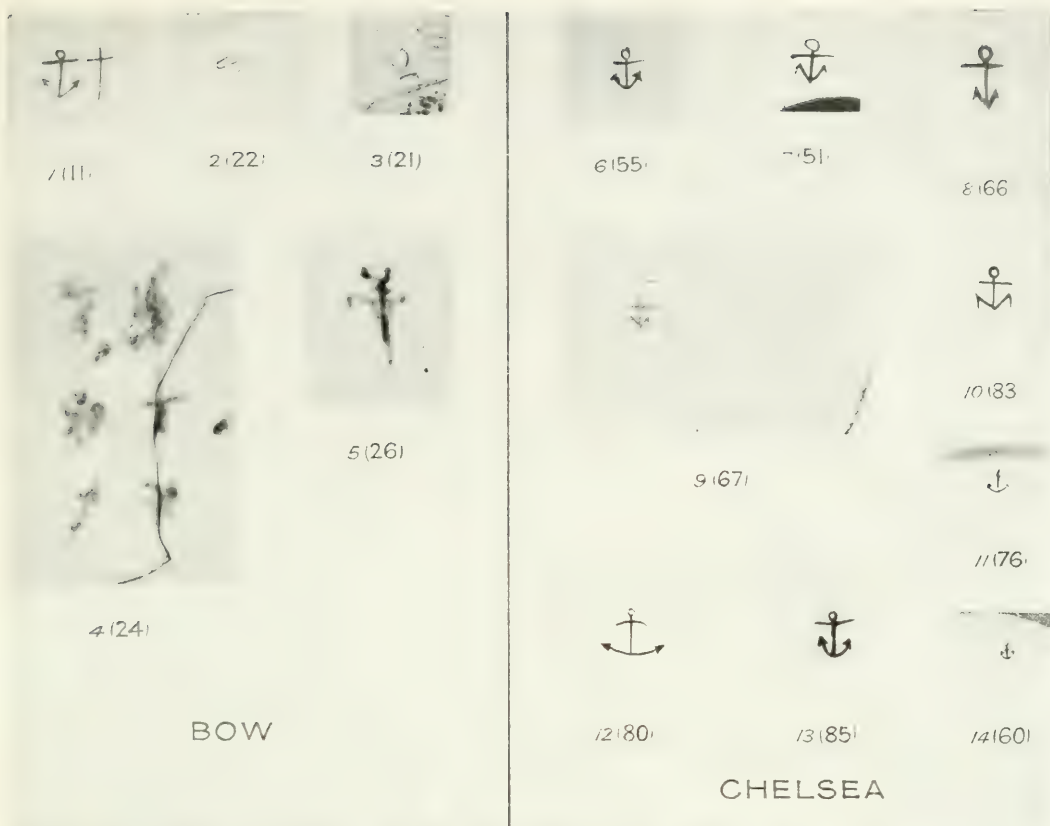
ETRURIA (WEDGWOOD).



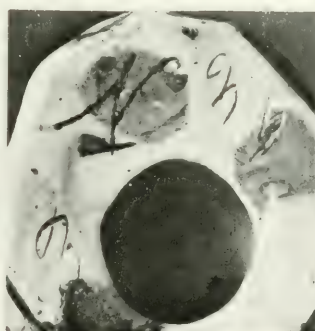
	596	533A.	596	
	611	614	616	
601	603	615	601	602
	617	595	613	

SWINTON (ROCKINGHAM WORKS).

No. 533A is a specimen of MINTON porcelain.



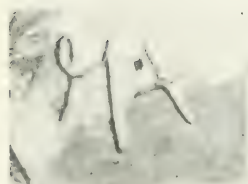
15(97)



16(101)



17(100)



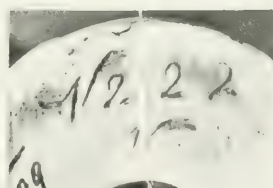
18(98)



19(105)



20(109)



21(102)

CHELSEA-DERBY.

NOTE. The bracketed numbers are those of the objects on which the marks occur. The piece bearing mark No. 8 is now attributed to Worcester, whilst No. 9 is now classed under Chelsea-Derby.

MARKS.



NOTE.—The bracketed numbers are those of the objects on which the marks occur.

MARKS.

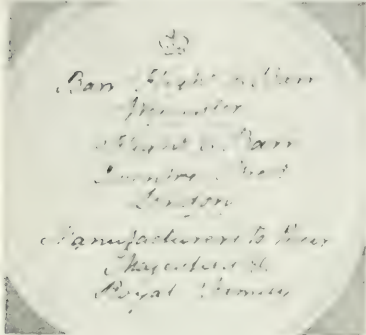
46 (323)

47 (327)

48 (330)



49 (330)



50 (337)

*Flight Barr & Barr.
Worcester.*

52 (309)



53 (296)

54 (380)



No 46

57 (379)

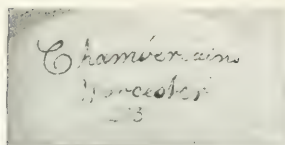
56 (344)

55 (381)

WORCESTER (FLIGHT & BARR, ETC.)

NOTE.—The bracketed numbers are those of the objects on which the marks occur.

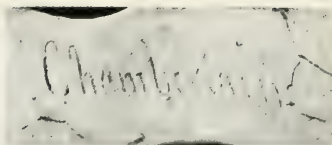
MARKS.



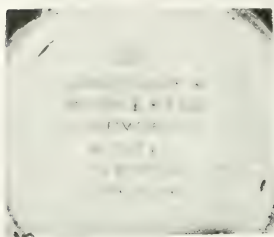
58 (374)



59 (372)



60 (347)



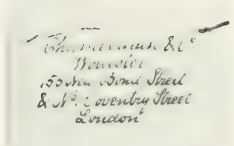
61 (361)



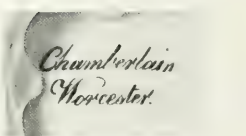
62 (364)



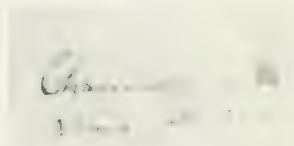
63 (363)



64 (352)



65 (373)



66 (348)

WORCESTER (CHAMBERLAINS)



67 (384)

68 (408)



70 (411)



69 (410)



72 (405)



73 (398)

CAUGHLEY AND COALPORT

71 (409)



74 (417)
NANTGARW

SWANSEA

75 (435)



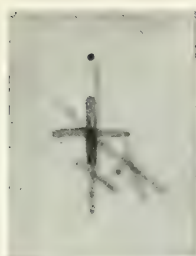
76 (434)
SWANSEA



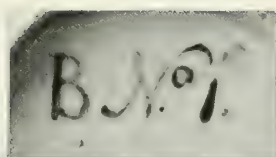
77 (486)
LOWESTOFT

NOTE.—The bracketed numbers are those of the objects on which the marks occur.

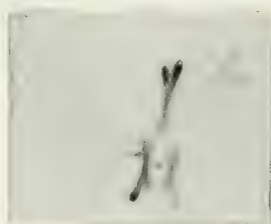
MARKS.



78 (465)



79 (453)



81 (456)



80 (476)



82 (464)



83 (462)



84 (479)



85 (478)



86 (480)

BRISTOL



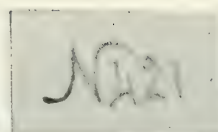
99 (496)

LIVERPOOL

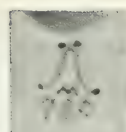


100 (614)

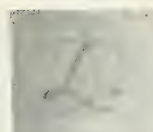
SWINTON



87 (501)



89 (517)



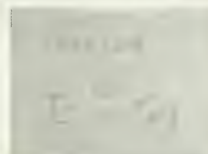
90 (523)



88 (510)

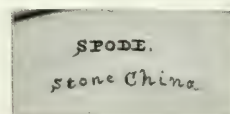


91 (533)

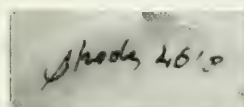


92 (529)

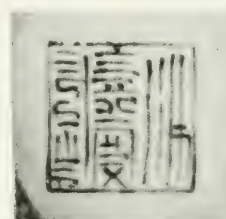
STAFFORDSHIRE



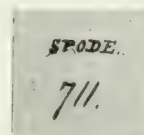
93 (640)



94 (576)



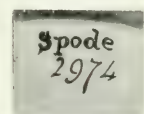
95 (546)



96 (537)

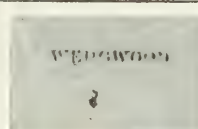


98 (566)



97 (561)

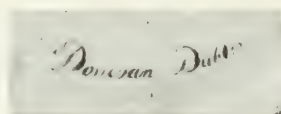
STOKE-ON-TRENT (SPODE)



101 (587)



103 (512)



102 (588)



104 (514)



105 (581)

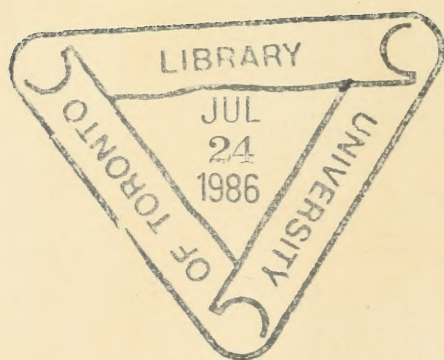
STAFFORDSHIRE

NOTE. -The bracketed numbers are those of the objects on which the marks occur.

MARKS.







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